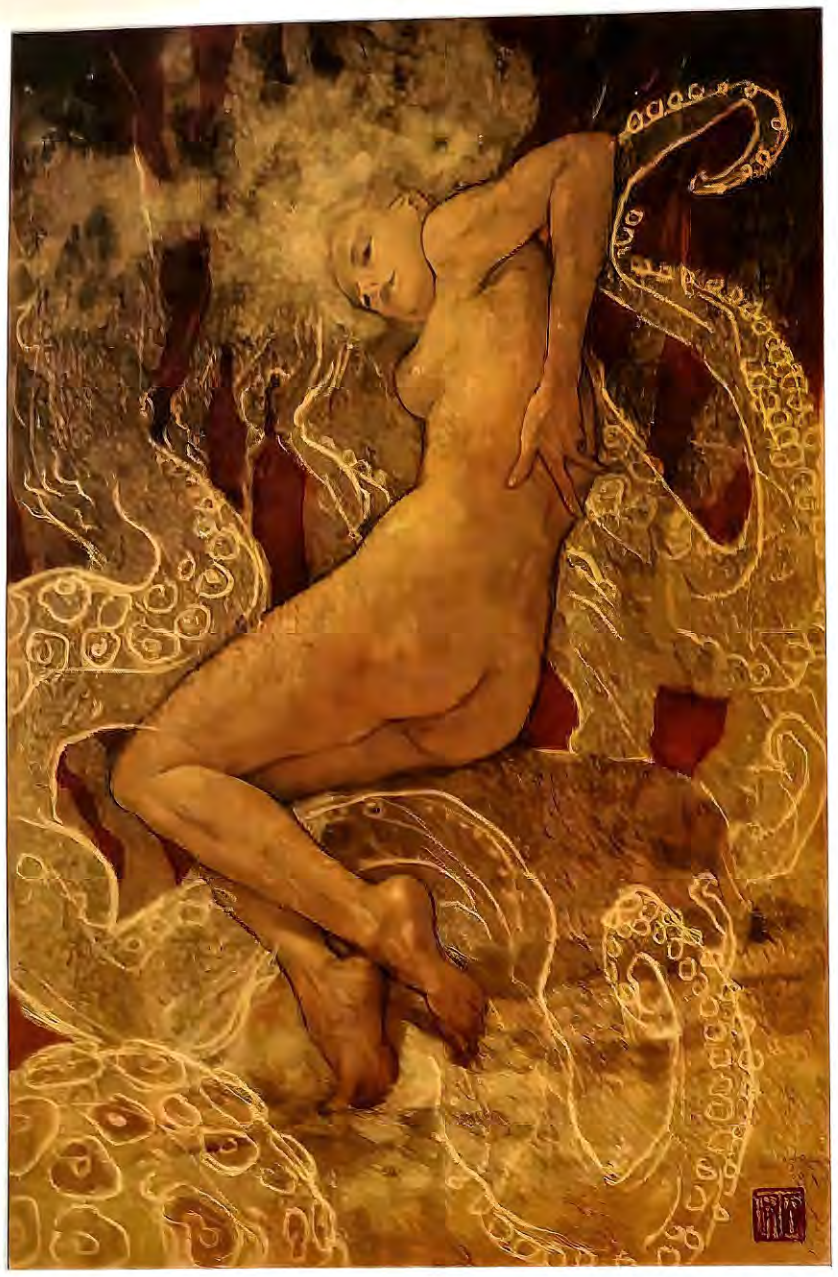
Spectrum 19

The Best in Contemporary Fantastic Art

Edited *by* Cathy Fenner & Arnie Fenner



Painting by Rebecca Guay

Between the covers of this 19th volume in the *Spectrum* series is a delightfully comprehensive overview of fantastic-themed art created in the previous year. By turns enlightening and challenging, terrifying and thoughtful, the works in the pages ahead are further evidence that this field of art is both vibrant and versatile.

A blue-ribbon jury of artists and art directors tirelessly evaluated more than 5000 entries to this year's competition to determine the "year's best" in eight categories; they also awarded Gold and Silver medals in each section after lengthy deliberations and debates. Whether the subject matter is fantasy, science fiction, horror, or just a subtle sideways step in reality, the one unifying aspect of the art in *Spectrum* is excellence. Legendary film designer Iain McCaig describes the book this way: "*Spectrum*, for me, has always been about inspiration. I devour the pages of the annuals in order to supercharge my imagination. It really doesn't matter to me who did the pictures; I don't look to study technique or copy a style. *Spectrum* is that fantastic reminder of how rich our imaginations really are, and how incredible it is to see so many different kinds of human beings united by the power of inspiration."

Along with a mind-spinning panoply of artworks, *Spectrum* 19 also features an illustrated "Year In Review" (including photos from the awards ceremony), an appreciation of the 2012 Grand Master honoree, **James Gurney**, and an index with websites and e-mails for each artist appearing in the volume.

Once again *Spectrum* functions as an international celebration of the best and brightest artists working today: all you have to do to join the party is open the book and start turning the pages.

Art by Stephen Hickma

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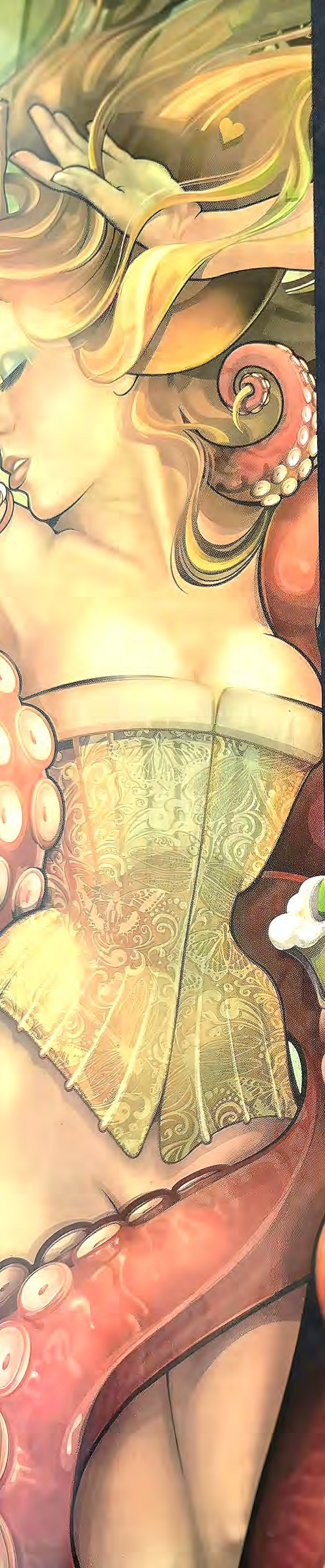
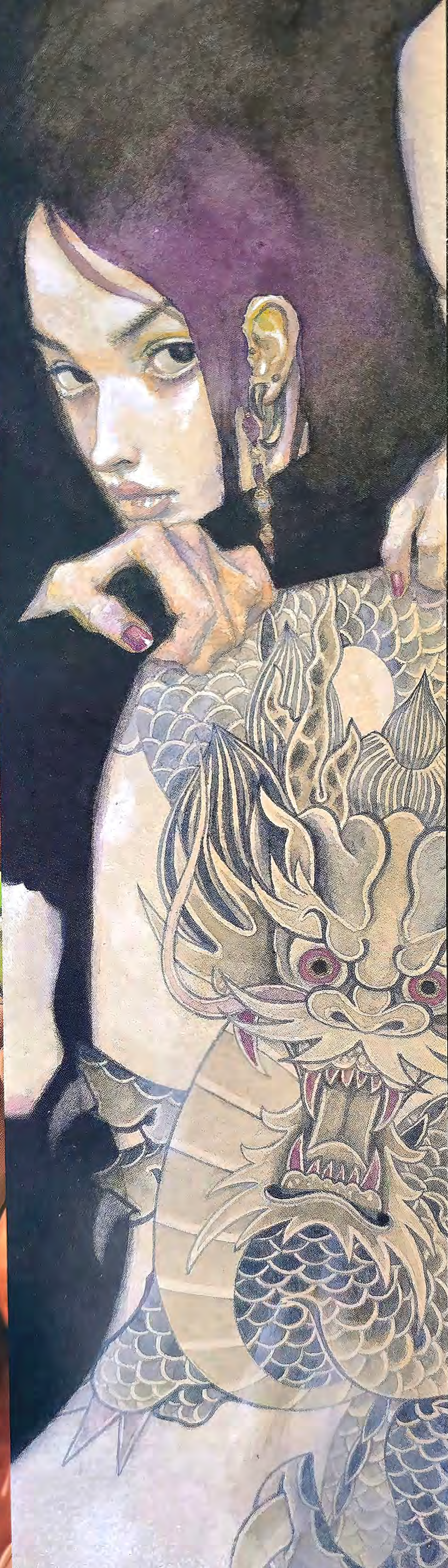
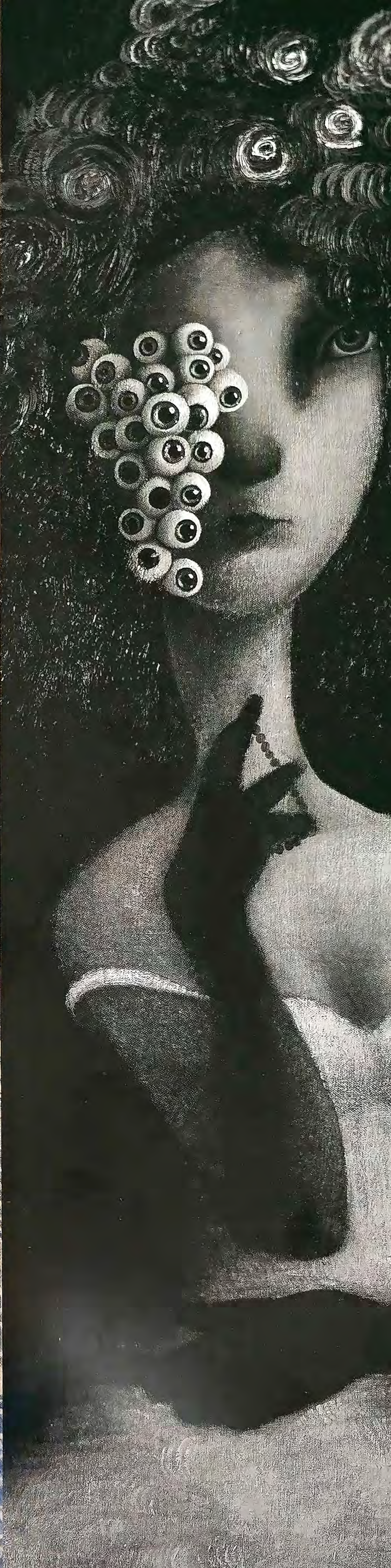


Echo Chernik [*see page 184*]



Tohru Patrick Awa [*see page 276*]



P. Tepper [*see page 276*]

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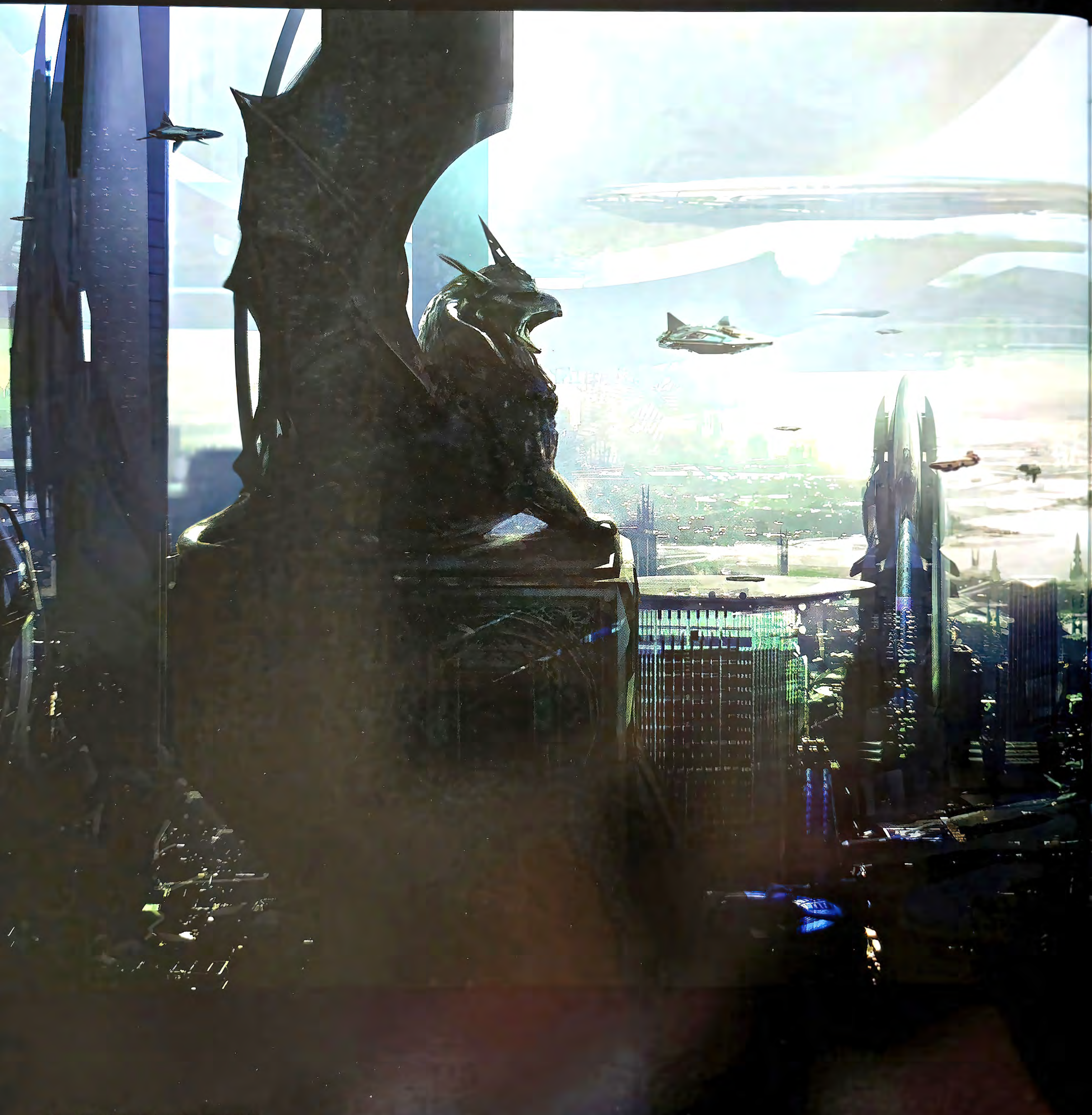
NINE

The Best in Contemporary Fantastic Art



Stephan Martiniere [see page 66]

TRUM

TEEN

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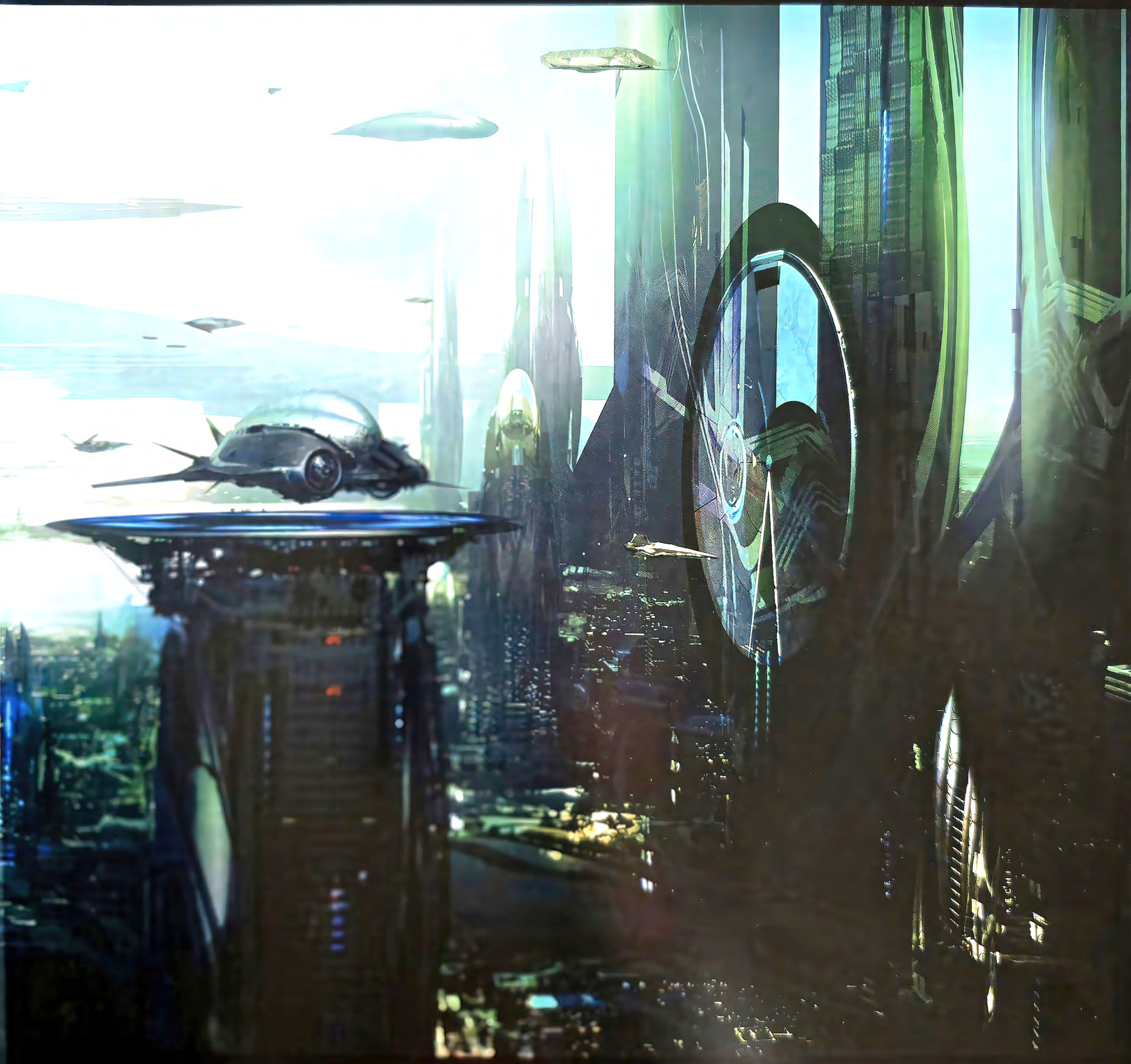

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Chad Weatherford [see page 119]

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Artists, art directors, and publishers interested in receiving entry information for the next *Spectrum* competition should send their name and address to:
Spectrum Fantastic Art, LLC, P.O. Box 4422, Overland Park, KS 66204
Or visit the official website for information & printable PDF entry forms: **www.spectrumfantasticart.com**
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

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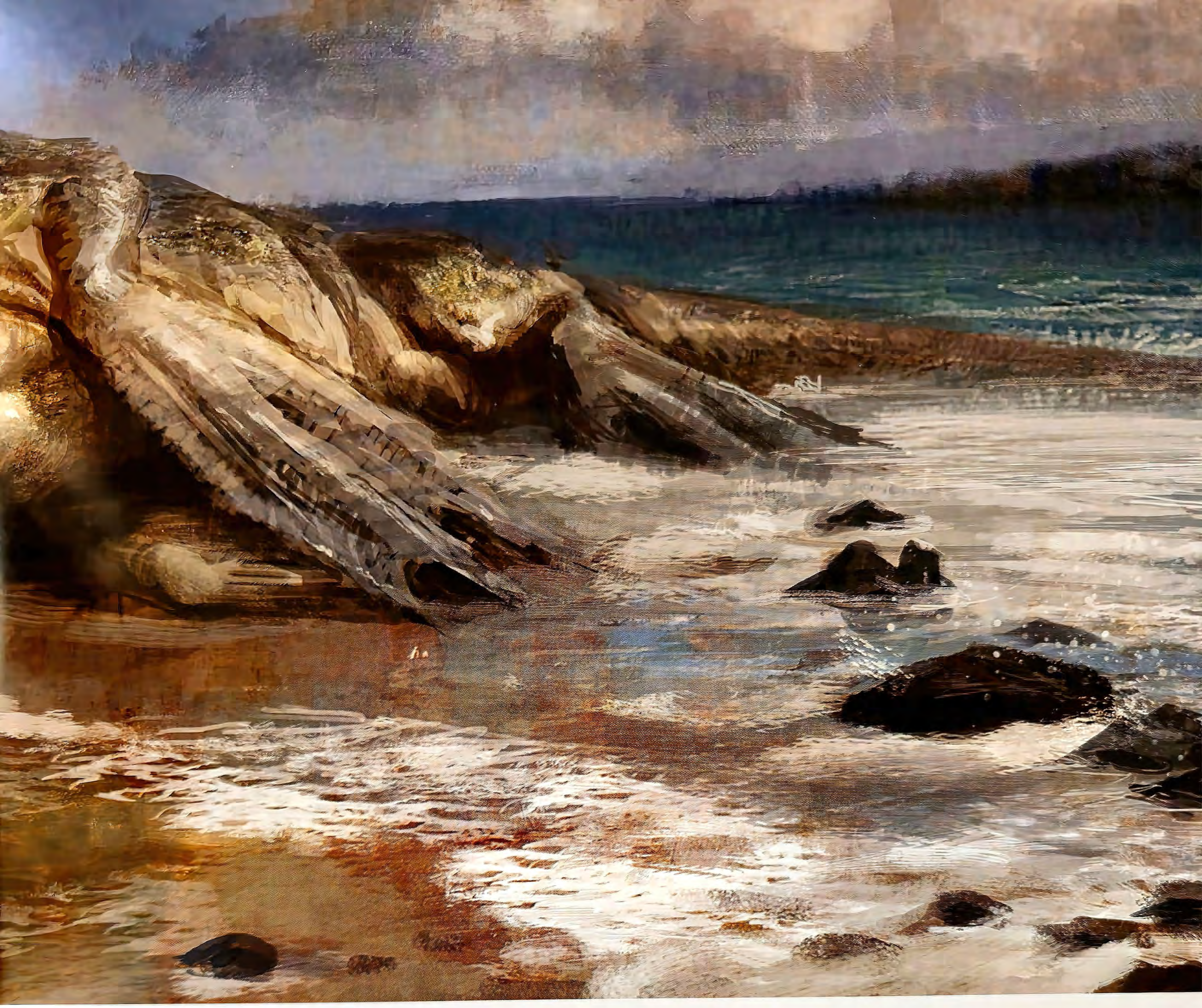

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2011 *Chairman's Message by* Cathy Fenner

Above: *Arnie & Cathy Fenner at the Spectrum Awards Ceremony. Photo by JHS.*

What a year! You would think that our plates would be full enough already organizing the *Spectrum* competition and designing the book each year, but *no*: besides editing a book by Harlan Ellison (*Bugf#ck* indeed!), we decided to add putting together a *Spectrum* convention, too. (As our friend Mark Chiarello joked, "You guys never learn!")

Well, it wasn't *quite* like that. Spectrum Fantastic Art Live! is a natural extension of what we've tried to do with the books these past nineteen years: give the artists the respect and recognition they deserve. We had discussed some sort of event for years, even before the first *Spectrum* show at the Society of Illustrator's Museum of American Illustration in New York in 2005. But what? Where? How? Honestly, we had mulled it over for a long time without reaching any solution: it took Bob Self, publisher of Baby Tattoo Books and founder of the first intimate collector/artist confab, Baby Tattooville, to walk us to the end of the diving board and give us a gentle kick in the pants.

2011 was the year of assembling our team—Arlo Burnett, Jim Fallone, Bunny Muchmore, Lazarus Potter, Bob Self, and Shena Wolf—making plans, negotiating contracts with Kansas City for their convention center and with the hotels for rooms and with security companies for staff; for reaching out to artists, for reaching out to fans and collectors; for talking to PR firms and possible sponsors and decorators and caterers and performers and advertising venues, and talking, talking, talking.

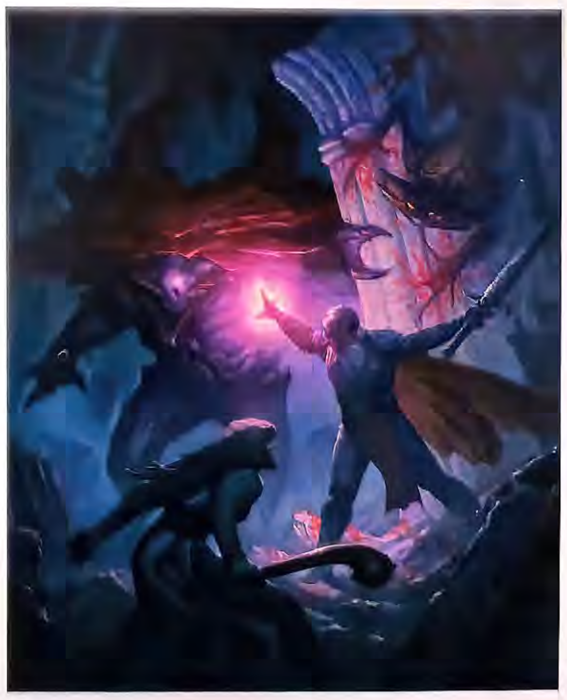
As I write this intro, Spectrum Fantastic Art Live! is several weeks in the past and, as Arnie says elsewhere, a book about 2011's highlights is not the place to talk about something that happened in 2012. Nor is it the place to talk about 2013, even though we're already in the thick of planning SFAL2 and *Spectrum*'s 20th Anniversary as well as other...*things*. Some significant changes are in the works, all with the goal of growing the appreciation of the artists and our field and in keeping *Spectrum* fresh, vibrant, and relevant. We're excited about the future...but I'll have to wait to talk about all *that* until the *Spectrum* panel at, *ahem*, Spectrum Fantastic Art Live 2 (May 17-19, 2013)—and if we can persuade Sidebar Nation's Dwight Clark and Swain Hunt to come again and handle the discussion, all the better! (And *do* visit Sidebar's website for some amazing interviews: www.sidebarnation.com)

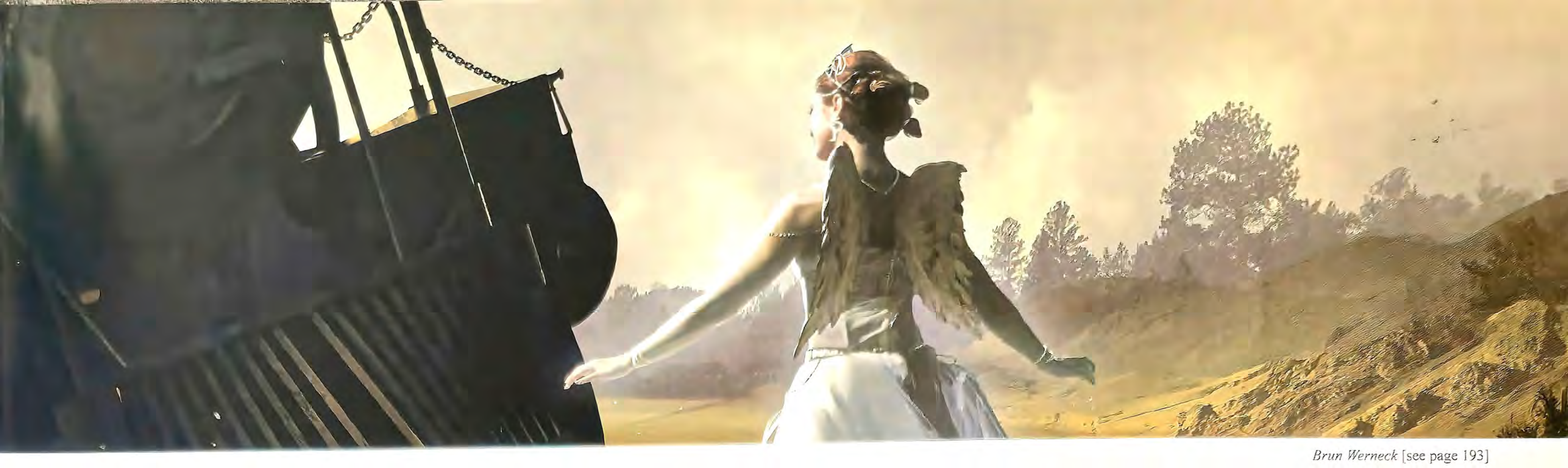
What I *can* chat about is how the volume you're holding came about. The *Spectrum* jury met on Friday, March 9 in Kansas City—we were again pushed out of our customary Oscar® weekend judging by other events at the Sheraton (formerly Hyatt) Hotel. The judges all arrived without incident and we hosted a Friday night meet & greet dinner at Milano's Italian Restaurant; the jury was a mixture of old friends and new and once again it became clear that we had fortunately put together another winning panel. After all, we may be the editors, but it's the jury that calls the shots! On Saturday morning the judges gathered for an early breakfast before leaping into piles of art at 8:30 AM sharp. We used the same extremely large ballroom as last year (fortunately set up properly); a break for lunch and then they were back at it until the awards discussions ended around 6:00 PM. Since we planned to give the Gold and Silver Awards out at the ceremony during SFAL [see page 15], we didn't announce the winners, but posted a video showing the top five contenders in each category on the *Spectrum* website following the final votes. Suspense! (And *no*, we didn't inform the winners prior to the awards ceremony at the Midland: they were as surprised as the audience when their names were read.) Everyone met in the hotel lobby for the short walk to Pierpont's in Union Station for our traditional dinner in a private dining room to celebrate the conclusion of the judging.

We were again assisted by a group of great friends who selflessly gave up their Saturday to help keep the judging moving along in a smooth and organized manner. Our thanks to Arlo Burnett, Lazarus Potter, Tracy Crawford, John Fleskes, Allison Muller, Gillian Titus, Bunny Muchmore, and Angela Wheeler for making our job much more manageable. You can bet that we'll need them again in 2013!

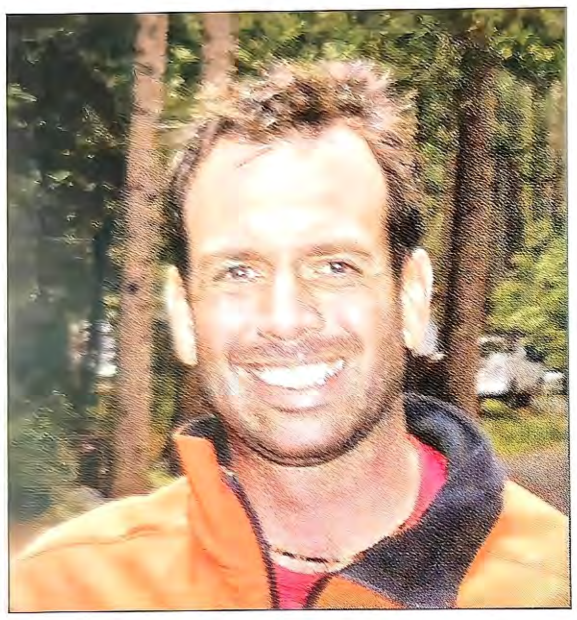
Correction: *Crap.* In *Spectrum* 18 we miscredited **Chris Rahn**'s art ("Dungeon #187", page 33, seen at right) to Lucas Graciano. Chris' signature is even on the work! *Yesh!* Our apologies to both Chris *and* Lucas for the error. **www.rahnart.com • www.lucasgraciano.com**

At left: *John Fleskes, Arlo Burnett, Bunny Muchmore, Tracy Crawford, Allison Muller, Angela Wheeler, and Lazarus Potter.*



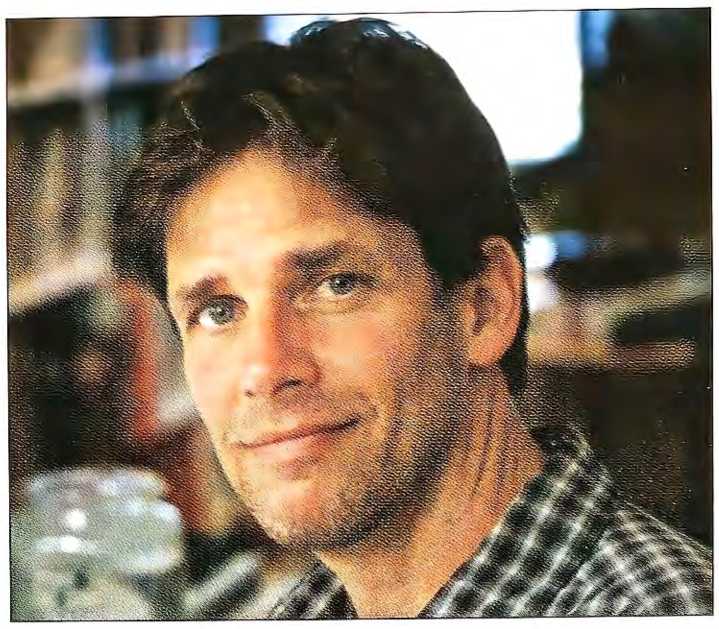


Brun Werneck [see page 193]



Jeremy Cranford

As the Senior Art Manager of Blizzard Entertainment, Jeremy utilizes his history in and knowledge of the gaming industry to guide the studio artists in the creation of riveting graphics for *World of Warcraft*, *Starcraft*, and *Diablo*.



Peter de Sève

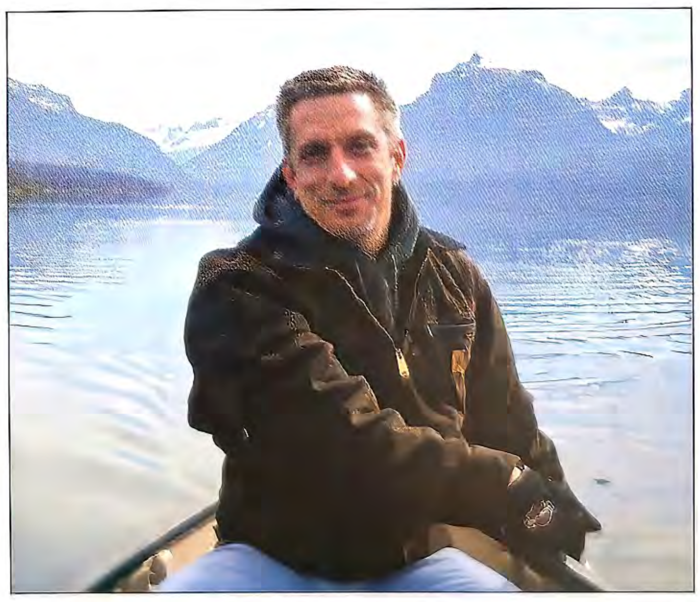
Whether painting covers for the *New Yorker* or designing characters for such films as *Tarzan, Robots, Mulan, Finding Nemo*, and the *Ice Age* series Peter de Sève is indisputably one of the most prolific, brightest, and influential artists working today. One of the funniest, too.

Scott Gustafson/Jury Chairman

In a career spanning 25 years, Scott has created art for *Playboy*, The Bradford Exchange, and DreamWorks, but it is his luminous series of fairy tale paintings and children's books for the Greenwich Workshop and other publishers that have gained him an international following.

Dawn Rivera-Ernster

As the Director of Walt Disney Animation Talent Development & Recruitment, Dawn nurtures creativity and matches artists with appropriate projects. Her film credits include *Chicken Little, Meet the Robinsons, Tangled,* and *Winnie the Pooh.* Dawn majored in Advertising and Design from the American Academy of Art, Chicago, Illinois; she continues her studies in Art and Anthropology and is a member of ASIFA, AIGA, The Society of Children's Books and Writers, and Women in Animation.



Jon Schindehette

Jon Schindehette is the the Senior Creative Director for *Dungeons & Dragons* and has the opportunity to not only work with some of the field's major talents, but also to help develop the skills (and outlooks) of young artists just embarking on their careers. Many of tomorrow's stars are getting their starts with Jon's guidance.

Grand Master Award

James Gurney

Born June 14, 1958

Musician James Brown was once dubbed "the Hardest Working Man in Show Business." Watching him perform or listening to him in interviews, it was easy to see why: intense, focused, and always giving 100% to everything he was involved with—and thoroughly enjoying himself while he was doing it—all combined to prove the description accurate.

So in thinking about this year's Grand Master recipient, it might be apt to dub James Gurney as "the Hardest Working Man in the Art Business." Jim might demure—partly out of modestly, but mostly because he has such a good time doing what he does—but it's an accurate description nevertheless. He paints, he draws, he writes, he lectures, he blogs, he sketches, he advises; he travels and teaches, he shares and enlightens and entertains. James Gurney lives the life of an artist, with one foot planted in the classics and the other in contemporary art scene. Respected by peers and lionized by students, Jim is a favorite of academics and fans alike.

It's easy to see why. His art not only displays amazing craft, but also exhibits both intellect and—far more difficult to achieve—*sincerity.* Looking at Jim's work, audiences immediately recognize not only the skill that has gone into its creation, but in the *thought* as well. Whether he's painting historical tableaus or SF vistas or creatures of the Cretaceous or people on the street, James Gurney's approach to each is with the same intensity, the same devotion, the same care. His passion is vividly on display in each canvas.

Of course, Jim is best known for his illustrated books about *Dinotopia* (which was turned into a mini-and-regular-series for ABC)—but as popular as the four books that he wrote and illustrated are and the spin-off novels by Alan Dean Foster, Peter David, and others have turned out to be, it's only a small part of the Gurney resumé. Perhaps the must succinct description of what James Gurney actually *does* for a living is this:

Jim Gurney specializes in painting realistic images of scenes that can't be photographed, from dinosaurs to ancient civilizations.

He is also a dedicated plein air (outdoor) painter and drawer, firmly believing that making studies directly from observation super-charges his imagination. Visits to his blog rewards readers with everything from watercolor studies of the exterior of a movie theater to studies of a tattooed train passenger in New York to a video travelogue. The constant about James Gurney is his innate curiosity and infectious *delight* in the world around him.

Born in California in 1958, the son of a mechanical engineer, Jim taught himself to draw by reading books about Norman Rockwell and Howard Pyle. He studied archaeology at the University of California at Berkeley and received a BA in Anthropology with Phi Beta Kappa honors in 1979. Prompted by a cross-country adventure on freight trains with a college compadre, the late Thomas Kinkade, he coauthored *The Artist's Guide to Sketching* in 1982. During the same period, he worked as a background painter for the Frank Frazetta/Ralph Bakshi animated film *Fire and Ice.*

Jim's illustration career began shortly after with paperback book covers, where he developed his characteristic realistic renderings of fantastic scenes, often using posed models and handmade maquettes for reference; he painted more than 70 covers for science fiction and fantasy paperback novels and magazines as well as working on dozens of assignments for *National Geographic* magazine, for whom he painted reconstructions of Moche, Kushite, and Etruscan civilizations. The inspiration that came from researching these scenes of ancient life led to a series of lost world paintings, including "Dinosaur Parade" and "Waterfall City" (both of which appeared in *Spectrum* Volume 1 nineteen years ago). With the encouragement of renowned publishers Ian and Betty Ballantine, Jim committed two years' time to writing and illustrating *Dinotopia: A Land Apart from Time*, which was published in 1992 and which became a *New York Times* bestseller.

It's only gotten better from there.

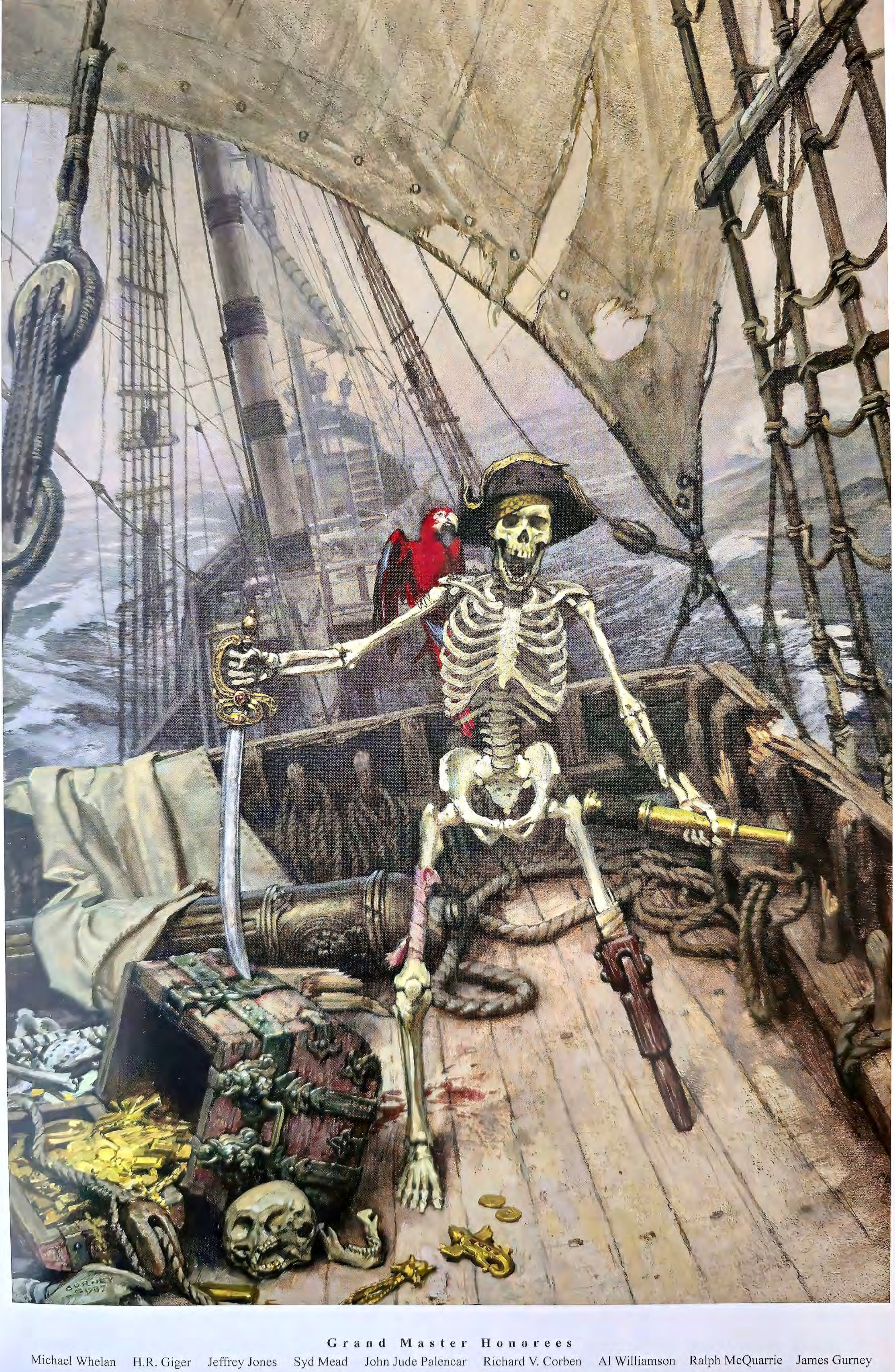
Solo exhibitions of his artwork have been presented at The Smithsonian Institution, The Norman Rockwell Museum, The Norton Museum of Art, The Delaware Art Museum, and *many* other venues. His most recent bestselling book, *Color and Light: A Guide for the Realist Painter,* is based on his wildly popular daily blog, Gurney Journey (http://gurneyjourney.blogspot.com).

Amateur "experts" have recently tried to explain Jim's work to the public by comparing his art to that of Lawrence Alma-Tadema or the Orientalist movement of the nineteenth century, but that is little more than clumsy justification of an artist's work where none is needed.

James Gurney's paintings are comparable *only* to the works of...*James Gurney.* Which is as it should be for any creator with an original voice, as it should be for anyone who achieves the distinction of Grand Master. Jim has earned the honor. Obviously.

Grand Master Honorees

Frank Frazetta Don Ivan Punchatz Leo & Diane Dillon James E. Bama John Berkey Alan Lee Jean Giraud Kinuko Y. Craft Michael Wm Kaluta



Grand Master Honorees

Michael Whelan
H.R. Giger
Jeffrey Jones
Syd Mead
John Jude Palencar
Richard V. Corben
Al Williamson
Ralph McQuarrie
James Gurney

2011, Briefly Noted

by Arnie Fenner

Talent gravitates to places where it can have an impact. Newspaper comic strips are still the high end of cartooning with a daily audience in the tens of millions, but the mass-media model seems to be disintegrating before our eyes. The sudden climate change may offer great opportunities ahead for the scrappy little mammals that used to cower in the underbrush, but it's probably bad news for those of us who liked thundering around with our heads above the treetops.

—*Calvin and Hobbes* creator Bill Watterson on today's industry as compared to the one he retired from in the '90s

As far as that mask is concerned, well, I'm happy it's being used as a multi-purpose banner of protest. It's like [Alberto Korda's] Che Guevara image on T-shirts and such that was used so often in the past as a symbol of revolutionary spirit—the difference being that while Che represented a specific political movement, the mask of V does not: it's neutral. It just represents opposition to any perceived tyranny, which is why it fits easily into being Everyman's tool of protest against oppression.

—David Lloyd, *V for Vendetta* co-creator, on the Guy Fawkes mask adopted by Occupy and Anonymous groups

"If this is going to be a Christian nation that doesn't help the poor, either we have to pretend that Jesus was just as selfish as we are, or we've got to acknowledge that He commanded us to love the poor and serve the needy without condition and then admit that we just don't want to do it."

—Stephen Colbert

"Oh wow. Oh wow. Oh wow."

—The final words of Apple Computer co-founder Steve Jobs, who died on October 5, 2011

Above: *Actress Diana Terranova visited our booth during the San Diego Comic-Con, which prompted something of a fanboy traffic jam.* **Opposite:** *A previously unpublished painting by late Grand Master Jeffery Jones.*

Ever so slightly paraphrasing the late Charles Schulz's Snoopy (who in turn was parodying Victorian novelist Edward Bulwer-Lytton's infamous opening to his 1830 novel *Paul Clifford*), "It was a dark and stormy year. Suddenly, a shot rang out! A door slammed. The maid screamed. Suddenly, a pirate ship appeared on the horizon! While millions of people were starving, the king lived in luxury. Meanwhile, on a small farm in Kansas, a boy was growing up."

In other words, 2011 was another incredibly full twelve months with much that was good, much that wasn't, and much that we honestly won't know which it was for sometime to come (if we ever really will).

So let's just jump into some of the things that happened and leave it to future generations to figure out the significance, shall we?

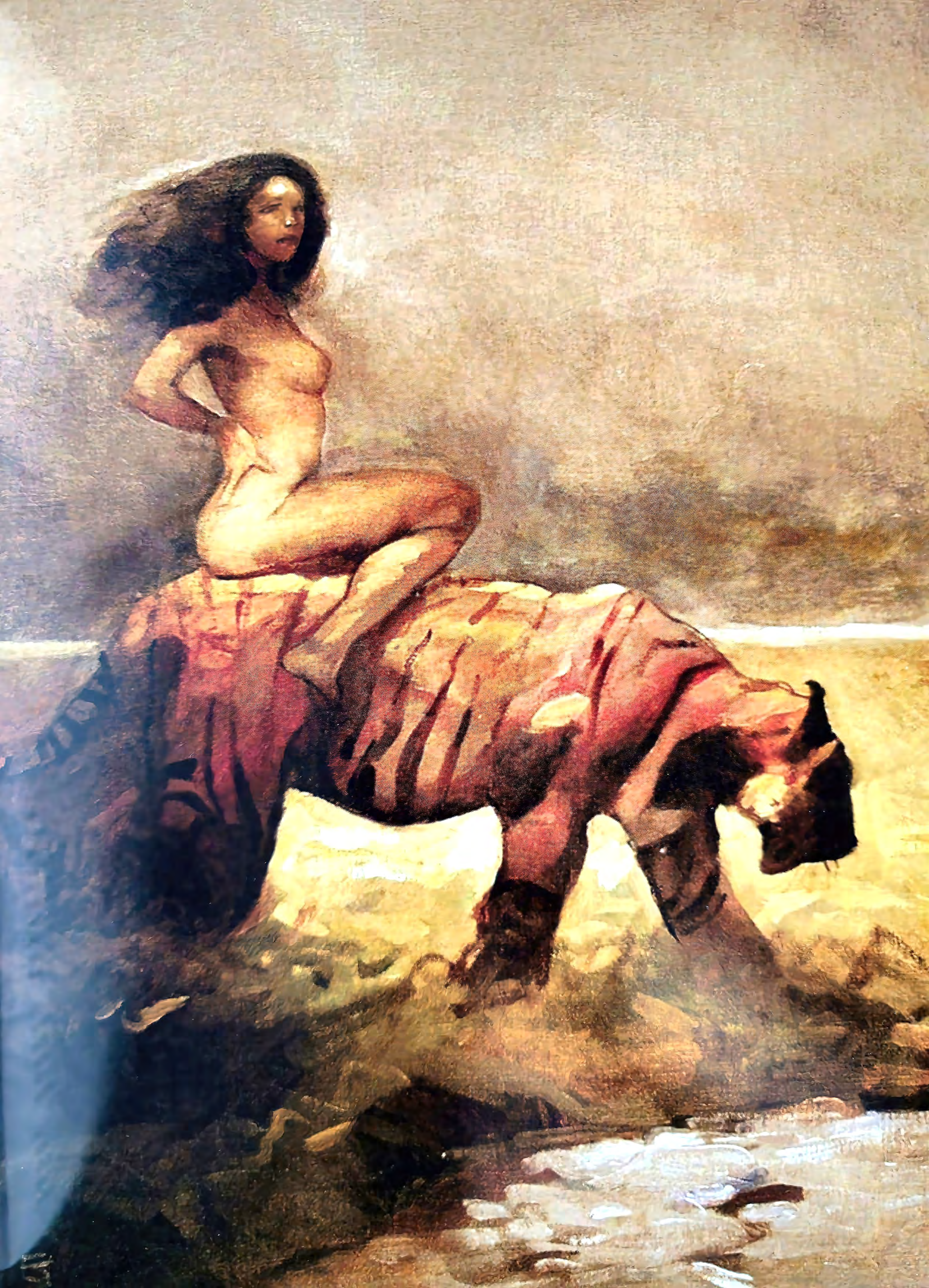
The ten-year war in Iraq (*ten years*: criminitly!) finally drew to a close with the official withdrawal of combat troops (though the Pentagon acknowledged keeping several thousand contractors in the country for security). Sectarian violence increased following the U.S. exit, but that drew less and less press coverage as the weeks passed. In the meantime the war in Afghanistan heated up with a surge of ground forces, increased drone strikes and an infusion of money. But NATO began to learn what the Russians came to realize in the 1980s (and the Brits found out a hundred years earlier and the Indians learned prior to that): regardless of corruption or brutality or poverty or illiteracy, the Afghanis are incredibly tenacious in their desire to maintain their autonomy. And, God, they're *patient*. It's almost a certainty that, no matter the strategy, Afghanistan (as a potential refuge for the Taliban and al-Qaeda or whatever passes for them) will continue to be a troubling itch that will probably need to be scratched long after the projected U.S. troop draw-down in the next few years.

Whatever unfolds in the future, Osama bin Laden (the architect of the 9/11 terrorist attacks which wound up causing the entire world a whole lot of grief) won't be around to see it. Tracked for a decade by the CIA, a Seal Team finally caught up with al-Qaeda's titular head in Pakistan and killed him. It didn't particularly help relations with Pakistan, but it *did* provide a certain sense of justice.

Aided by Twitter and Facebook, the so-called Arab Spring toppled the governments of Tunisia, Egypt, and eventually (thanks to U.S./NATO airstrikes) Libya. Revolutions, even those that are relatively peaceful, never wind up being quite as neat or tidy once the dust settles and the citizens of the affected countries spent the rest of 2011 trying to figure out what to do next. Protestors in Bahrain, Yemen, and Syria weren't as successful and things got messy as entrenched powers used their militaries to fight back.

The West wasn't immune to violence either: a self-styled anti-Islamist-immigrant right-wing extremist set off a car bomb in Oslo, Norway, killing 8, before donning a fake police uniform, gaining access to an island summer camp for children, and murdering 69 and wounding 110. Of course, I don't believe any of the people the arrested perpetrator—Anders Behring Breivik—killed were Muslim immigrants.

Fueled by unemployment, a lingering (if not deepening) recession, and a class system with scant social mobility, riots ravaged cities in Britain (including London) for nearly a week in August, while Greece's citizens expressed their anger with their government's austerity programs by battling with authorities in Athens. Though the Occupy Movement (protesting the



widening disparity between the rich and everyone else) in the States were largely peaceful, there were occasional clashes with the police, with those in New York and Oakland grabbing the most headlines. Unfortunately for the "Occupy Movement," it lacked both a spokesperson and a specific message (other than "No fair!").

The economic recovery from the recession in the U.S. was much slower than anyone hoped or analysts expected. Though corporate profits were at an all time high, worries that there was more trouble ahead limited hiring and left the official domestic unemployment rate above 8%. When combined with concerns over the debt crisis in Europe the economic outlook remained troubling—and perfect fodder for politicians stumping for office, all of whom took absolute delight in refusing to cooperate with each other.

And then there was all this talk of "fracking": I thought some overenthusiastic *Battlestar Gallactica* fans had taken over the media before learning that it referred to a controversial method of extracting natural gas from dense rock that resulted in contaminated ground water. Frack.

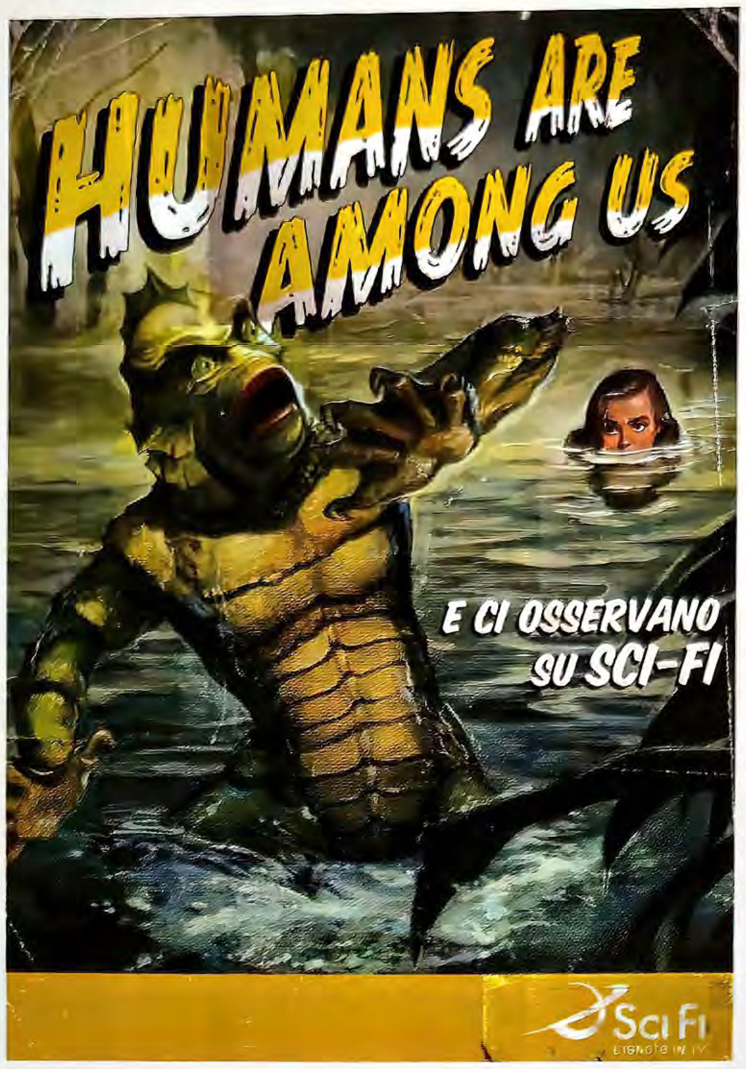
A massive undersea earthquake triggered a deadly tsunami that hammered Japan, causing a nuclear crisis as the reactors at the Fukushima power plant were damaged and released radioactive matter into the atmosphere and ocean. The long-term ecological impact won't be determined until years in the future. Closer to home (much closer!), an F-5 tornado slammed into Joplin, Missouri, devastating the city and killing 162. Hurricane Irene hit the east coast, Tropical Storm Lee and hurricane Katia caused extensive flooding from Louisiana to New York, and wildfires (compounded by extensive drought) raised havoc in Texas. Let's just say that Mother Nature hasn't been very nice lately.

Oh...and the final space shuttle mission (the *Atlantis*, commanded by Chris Ferguson) took place in 2011. Until something new comes along the Russians will play taxi driver for Americans flying to the space station at a cost of $63 million per mission: the government hasn't been doing a whole lot of forward thinking about the space program, preferring to shift the burden to the private sector for solutions.

So fold in all of the tensions about North Korea (though the death of leader Kim Jong-il in December briefly led to hopes of some sort of diplomatic relationship since the funeral procession in Pyongyang consisted entirely of Cadillacs), Iran, Pakistan, China, Russia, Greece, Italy, Syria...oh crud, practically everyone...with all of the domestic drama and that left us all with the impression that there has to be something better than 2011. Right? *Right?* Please say there is!

But wait. Hold on. Take a deep breath. Yes, yes, of course there were some neat things—many good things—that happened last year. Yes, indeed. Whew. Panic attack averted (as long as I can actually think of the good stuff, that is).

On the science front, breakthroughs in AIDS therapy using stem cells raised hopes that a vaccine which increased the immune system's resistance to HIV was achievable in the near future. Engineers made significant progress in the creation of silicene, a cousin to and proposed successor of silicone, that will allow for even thinner mobile devices that process information 100 times faster than current chips. Astronomers reported that water appears to still be present on Mars, not just in the form of ice at the poles but as flowing streams during the planet's spring and summer months. Lytro, a Silicon Valley start-up, unveiled a no-focus camera that allows you to shoot a photo first and, utilizing 11 million light data points, focus even the fuzziest shot to clarity after the fact. And—shades of Hal 9000—Watson the supercomputer won the battle of Man Vs. Machine, at least when it came to a game of *Jeopardy*. Former human champions Ken Jennings and Brad Rutter probably should have been made to sing "Daisy" as Watson shut them down.



Above: *A clever painting by Michael Koelsch to advertise the SciFi (aka SyFy) network.*

Artistically speaking, X-rays confirmed Rembrandt's authorship of "Old man with a Beard" in November while restoration work on "Salvador Mundi" corrected the previous belief that it was created by a protege and properly credited Leonardo Da Vinci as the painter (making the art now worth north of $200 million). Currently the search is on for a Da Vinci that is suspected to be hidden behind Giorgio Vasari's mural "The Battle of Marciano" in Florence, but some art experts have started a petition drive to halt the hunt until Vasari's art can be properly preserved.

Non-traditional (from a conventional standpoint anyway) museum shows were hugely popular in 2011. Director Tim Burton's fantasy/horror works were a hit at the Los Angeles County Museum of Art, making it into one of the institution's top five exhibits ever; the crowds for the exhibit of Alexander McQueen's couturier designs, "Savage Beauty," at the Metropolitan Museum of Art were so large that the show and its hours were extended three times to accommodate the demand (the final attendance numbers placed it as the eighth most popular show ever, beating Van Gogh and Jeff Koons); and "street art" got some official recognition at MoCA's extremely popular "Art in the Streets" show that brought in the highest attendance in the museum's history.

In October, South African explorers discovered an artist's workshop, containing evidence of the tools and methods used by prehistoric craftsmen to create paint. The studio was estimated to be 100,000 years old (and not nearly as cluttered as mine).

Another slight different artist-centric first also took place in October: artist Chuck Close and the estates of Robert Graham and Sam Francis filed lawsuits against the Sotheby's and Christies auction houses, claiming a right to 5% profits from the resale of works previously they'd previously sold to collectors. The suit asserts the auctions violated California's 1977 Resale Royalty Act, which was inspired by the European "Droit de suit" laws enacted to protect artists after they "lose" (i.e. sell) ownership of their work. Several months later a bill proposed to Congress in December requires large auction houses to pay 7% on sales over $10,000, with half the proceeds going into an art acquisition fund for nonprofit museums. The Equity for Visual Artists Act of 2011 supposedly would help visual (i.e. "fine") artists gain a more equal footing with illustrators who can benefit from additional income thanks to the copyright laws (of course, the same copyright laws apply equally to gallery art/artists so I'm not quite sure where the distinction is).

Speaking of auctions, Gustav Klimt's "Litzlberg am Attersee," a 1915 landscape that was stolen by the Nazis from its Jewish owner and was only recently returned to the woman's grandson, sold at Sotheby's for $40.4 million. Much closer to our profession, an original page from *Batman: The Dark Knight Returns* #3 by Frank Miller and Klaus Janson became the single most valuable piece of American comic art to ever sell when it fetched $448,125 as part of Heritage Auctions' Vintage Comics and Comic Art Auction on May 5. Heritage also continued to bring in significant sales figures for paintings by Gil Elvgren, Dean Cornwell, and other works from the late Charles G. Marignette Jr collection. But if you want to talk *serious* bucks for a comic drawing, the crown goes to the Hergé cover for *Tintin in America*, which fetched a neat $1.6 million at auction in June, 2011.

The kinks finally got ironed out of the *Spider-Man* Broadway musical and started to turn a profit. On the small screen AMC's zombiepalooza *The Walking Dead* continued to grow in popularity and audience share while HBO's first season adapting *A Game of Thrones* not only drew rave reviews and solid ratings, but helped keep George R. R. Martin on top of the best-seller lists—as well as prompted critics to describe him as the contemporary Tolkien.

Once again fantastic-themed films once again owned the 2011 box office: *Harry Potter and the Deathly Hallows Part 2, Transformers: Dark of the Moon, Pirates of the Caribbean: On Stranger Tides, The Twilight Saga: Breaking Dawn Part 1*, and *Kung Fu Panda 2* were the biggest hits. The animated *Adventures of Tintin* from Steven Speilberg and Peter Jackson, though generating $374 million in world receipts, was generally considered a disappointment while the highly anticipated and visually arresting *Sucker Punch* (directed by Zack Snyder) and *Conan the Barbarian* (directed by Marcus Nispel) failed to find their audience. Which I guess is further proof that when it comes to the entertainment industry it's all a roll of the dice (and a little praying).

Okay, jumping head-first into the Categories (as best I can): **ADVERTISING** continued to be something of a mixed bag, as print-ad revenues remained in the doldrums, posting a decline of just over 8%, while digital promotions (either through traditional web purchases or, increasingly, via access by smart devices and social media) rose to a record $25.8 billion in creation-and-placement expenditures. Google and Facebook were the most popular avenues for marketers, accounting for more than 53% of the advertising dollars spent.

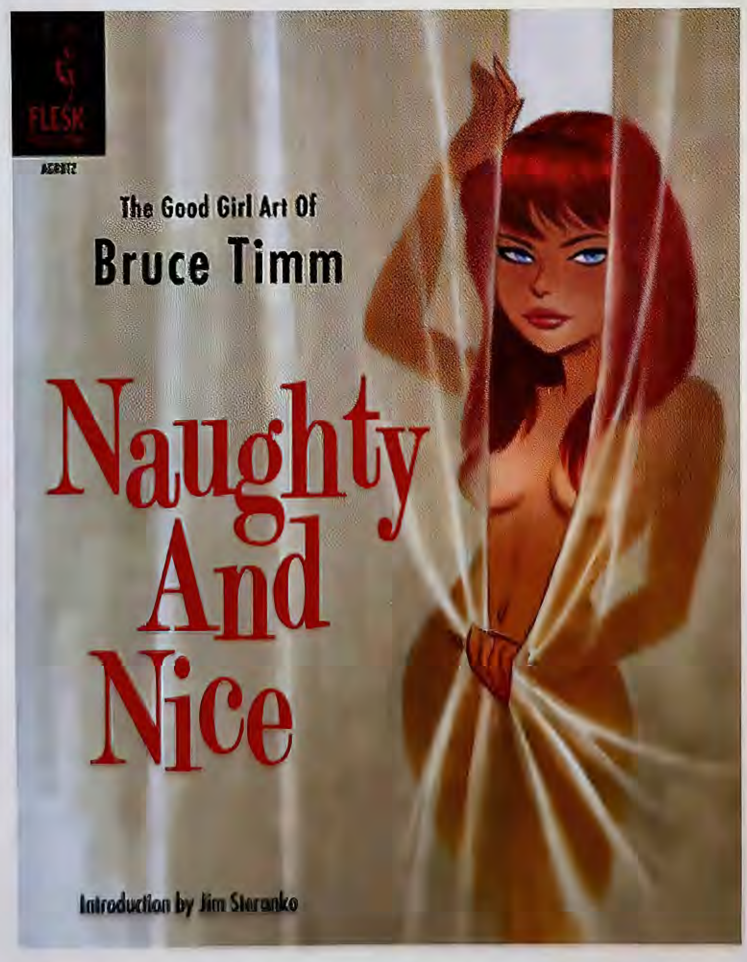
Where all this is going is anyone's guess. The classic quote (widely attributed to either Mark Twain or British Prime Minister Benjamin Disraeli, depending on the source) of "There are three kinds of lies: lies, damned lies, and statistics" would seem to apply perfectly to the ad biz: all of the graphs, figures, analysis, projections and calculations don't amount to squat if consumers don't buy what you're selling. Just like the entertainment industry (as mentioned above), despite the best efforts and the amount of money spent there are simply no guarantees when it comes to a return on investments. No one has yet provided any hard evidence that Internet or social media advertising generates one cent more in profits than ads in the print media. (Television...well, TV still delivers the largest number of eyes and the biggest bang for the buck, but even then there are significant challenges as Tivo—and even more advanced technologies—allow viewers to skip commercials entirely).

Still, there's no shortage of newspapers, magazines, and billboards in the world and print advertising—and the art generated for same—isn't going away: Don Draper would still be employed (though he'd have to take his cigarette breaks outside). And fantastic imagery continues to be a popular way to sell...stuff...regardless of whether that "stuff" is Absolut Orient Apple Vodka or rock bands or theatrical productions. I spotted some memorable ad illos by Yuko Shimizu, Greg Manchess, Dan Augustine, Denise Gallagher, and (naturally) *all* of the creatives you'll find in the pages ahead.

Oh. And my favorite TV spot in '11? "The Force" for Volkswagon Passat, which featured a pint-sized Darth Vader who finally masters The Force.

Well, how about the **BOOK** industry? I guess it could best be described as "still in transition." Transition to *what* exactly? Honestly, I don't know. The disappearance of the Borders chain (the rat bastards) translated into a lot less shelves of books for sale in 2011: the failure or Borders didn't drive customers to Barnes & Noble or Books A-Million or independent sellers, who really couldn't pick up the slack in the marketplace, but rather further benefited on-line giant Amazon, who were still able to offer the variety of titles that weren't available elsewhere. Still, total book sales fell 2.5% in '11 to $27.2 billion, though, conversely, unit sales actually rose something like 3.4%, the discrepancy due to higher sales of lower-priced e-books.

The increase in the popularity of e-titles was probably the big story in publishing last year. For trade titles sales of e-books rose to $2.07 billion as total units increased 210% to 388 million. E-books (whether for the Kindle, Nook, or iPad) accounted for 15% of all trade sales in 2011, up from 6% in 2010. But electronic publishing was also the reason for an investigation by the Justice Department leveled at Apple and various publishers over allegations of price-fixing: that probe would be played out more thoroughly in 2012, but since we're talking about 2011, I'll leave that for next year's review.



Above: *The Bruce Timm book from Flesk is one (of many) that is so damn good that I wish that I'd published it.*

Anyway, the impact of e-books on the future of publishing is evidenced by the 35% growth reported by online retailers in 2011: reportedly electronic downloads for this-reader-or-that via the Internet grossed more than $5 billion last year. Whereas sales through all traditional brick-and-mortar stores fell a significant 12.6% last year to $8.59 billion. Purchases by institutional accounts—libraries, business, schools, etc.—represented 20% of sales, or something akin to $5.39 billion. Blame the sluggish economy or blame a cultural shift (partially sparked by the irresistible sexiness of technology) or blame a generational mind-set that not only makes reading for entertainment passé and un-cool but goes a step further and equates books with elitism and class division—blame whatever seems right, but the simple truth is that changes are a-brewing. For publishers, retailers, creators, and society as a whole. We are already seeing the impact on the artists as rates remain flat (or drop), stock houses replace freelanced original work, and e-rights (or *all* rights) are routinely demanded without the offer of additional compensation. What the future might bring...is e-worrisome.

On a more personal note, our close friend and Spectrum Advisory Board Member Bud Plant announced last year that he planned to sell his legendary mail order business and focus on his and partner Anne Hutchison's smaller antiquarian book business. To say that Bud is one of the pioneers of the direct market and an influential proponent of fantastic art in all its guises is a gross understatement: he literally helped to shape our field. He introduced us to many of the European artists with imported titles, helped create the Direct Market with the late Phil Seuling, published fanzines and comics, and supported many small press publishers. So it's understandable that the news left me more than a little sad and feeling that an era was passing—because it was! Happily for us (said for purely selfish reasons), Bud didn't find a buyer that he felt was a perfect match and decided to pare down his operation but keep it up and running. *Whew*, folks: we dodged a bullet there!

Let's put the melancholy meandering back in the box for the nonce and talk about some of my favorite books of 2011. That part's easy. For single artist collections some of the titles I gladly added to my bookshelf included *Man of a Thousand Faces: The Art of Bill Nelson* (an exceptional and *highly* recommended book) [Creatures Features], *Rebus* by James Jean [Chronicle], *Overkill* by Tomer Hanuka [Gingko Press], *Yuko Shimizu* [Gestalten], *Blue Collar/White Collar* by Sterling Hundley [AdHouse Books], *Jeffrey Jones: A Life in Art* [IDW] (admittedly, the repro is not good, but *something* is better than a goose egg), the absolutely terrific *Velocity* by Stephan Martiniere [Design Studio Press], *Dave Stevens: The Complete Sketchbook Collection* [IDW], *Al Williamson Archives Volume Two* [Flesk], *Mark Schultz: Various Drawings Volume Five* [also from Flesk], *Genius, Isolated: The Life and Art of Alex Toth* by Dean Mullaney and Bruce Canwell, *Taxidermied: The Art of Roman Dirge* [Titan], *Stay Tuned: 30 Postcards* by Nathan Fox [Chronicle], *Hardware: The Definitive SF Works of Chris Foss* [Titan], *Robert Fawcett: The Illustrator's Illustrator* edited by Manuel Auad [Auad], *Ed 'Big Daddy' Roth: His Life, Times and Art* [Car Tech], *Shigenori Soejima Artworks* edited by Atlus [Udon Entertainment], *Saul Bass: A Life in Film and Design* by Jennifer Bass & Pat Kirkham [Lawrence King Publishers] and, *just* squeaking in before the end of the year, one of my very favorite books of 2011, *Naughty and Nice: The Good Girl Art of Bruce Timm* [Flesk].

Some of the "anthology" art books I noted last year included Vampires: *The World Of Shadows Illustrated* [Heavy Metal], *Fantasy +3: Best Hand-Painted Illustrations* edited by Vincent Zhao 9 Gingko Press], *Exotique 6* and *Exposé 9*, both edited by Daniel Wade [Ballistic], *Masters of Science Fiction and Fantasy Art* edited by Karen Haber [Rockport], *Flesk Prime* edited by John Fleskes [Flesk], Steampunk: The Art of Victorian Futurism by Jay Strongman [Korero Books], *The Comics: The Complete Collection* by Brian Walker [Abrams], *Illustrators Unlimited: The Essence of Contemporary Illustration* by R. Klanten & H. Hellige [Gestalten], *Masters of American Illustration: 41 Illustrators and How They Worked* by Fred Taraba [The Illustrated Press, Inc.], *The Art of Sketch Theatre Volume 1* [Baby Tattoo Books], *Trickster* [Global/Trickster], and, of course, the must-have annual, *Illustrators 52* [Harper Design].

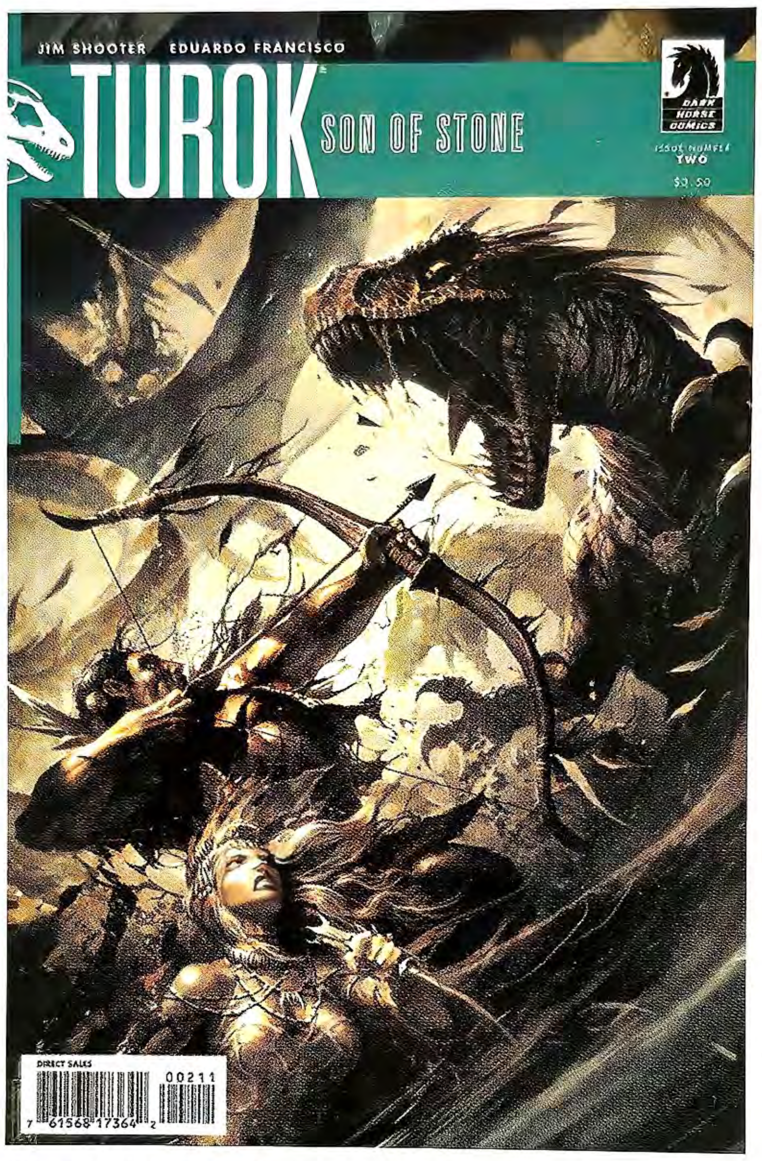
There had to be more illustrated books than these in '11, but to be honest the only ones that truly remained fresh in my memory were *The Sword Woman & Other Historical Adventures* by Robert E. Howard, illustrated by John Watkiss [Del Rey], *Eddie: The Lost Youth of Edgar Allan Poe* [Simon & Schuster], written and illustrated by the brilliant Scott Gustafson, *Grandpa Green* by Lane Smith, and *The Man in the Moon (Guardians of Childhood)* by the one-and-only William Joyce [Atheneum].

When it came to stand-out book covers last year (beyond what the jury selected for inclusion in the Books Category, of course), a few that caught my attention included those by Jon Foster (*Ganymede* by Cherie Priest [Tor]), Dan Dos Santos (*Alien in the Family* by Gini Koch [DAW]), Jeremy Geddes (*Eclipse Four* edited by Jonathan Strahen [Night Shade Books]), Jason Chan (*Spectyr* by Philippa Ballantine [Ace]), and Jon Sullivan (*The Curious Case of the Clockwork Man* by Mark Hodder [Pyr] among many, *many* others.

Okay, the clock keeps ticking so let's move right along to **COMICS**. The biggest stories? Hmmm. Pretty much the same as last year. Marvel fought the Jack Kirby Estate, DC battled the Joe Siegel Heirs, publishers and distributors and shop owners scratched their heads over digital comics, and Alan Moore remained angry about pretty much everything that had happened 30 years in the past.

Tokyopop rather dramatically folded its tent in May and closed its American operations, leaving many series unfinished and some licenses in limbo; questions about royalties-owed as well as rights ownership caused a lot of drama for awhile but were eventually resolved with a reversion to the respective copyright owners. Also putting up an "out of business" sign was The Comics Code Authority, a largely powerless organization for the past 30 years (at least) which might best be remembered as a shameful symbol of First Amendment abandonment and cowardly subservience to the Joseph McCathy/Estes Kefauver era. DC Comics decided to use their own ratings, and the remaining member of the Comics Magazine Association of America, Archie Comics, stated that they, too, had decided to drop it years ago. And the once-dominent (if often derided) *Wizard* (focused on comics news and prices) and *Toyfare* (which covered statues and action figures) magazines went belly-up; the announced on-line incarnations failing to reach fruition, which didn't surprise observers.

DC sort of overturned the applecart with their audacious *The New 52* program: *all* of the existing titles (with the exception of the Vertigo line, which is sort of an entity unto itself) were cancelled and 52 new series debuted in September 2011 with #1 issues. *Batman, Superman, Justice League*: all new. And...it worked! Sales were great, fans and critics were (for the most part) happy, and when the year ended DC sat comfortably on top of the sales charts with promises of more changes in 2012.



Above: *One of a batch of exemplary covers created in 2011 by Raymond Swanland for Dark Horse Comics.*

One of my "favorites" from 2011 was *Cover Story: The DC Comics Art of Brian Bolland*, a properly hefty hardcover compilation of exceptional covers including Bolland's influential runs on Wonder Woman and Animal Man. DC/Vertigo also published knock out work by Rebecca Guay (particularly *A Flight of Angels*), Jock, Adam Hughes, João Ruas (the *Fables* covers could not be better), Tony Daniel, John Lee Bermejo, Stanley "Artgerm" Lau, J.H. Williams, Dan Dos Santos, Ryan Sook, and literally an army of others.

Did Dark Horse deliver some *Hellboy*...uh... *goodness* last year, courtesy of Mike Mignola and collaborators like Duncan Fegredo, Scott Hampton, and Grand Master Richard Corben? Absolutely! Except that Mike actually *killed* his hero at the conclusion of *The Fury* mini-series (which he promises will only make Hellboy more interesting in the story arc that he has planned for the future).

DH continued with its heady mix of licensed and creator-owned titles (with properties like *Star Wars* and *Conan* as the former and Eric Powell's *The Goon* as the latter): some exceptional art appeared across the line including works by Chris Scalf, Aleksi Briclot, Joe Quinones, Ryan Sook, Greg Manchess, and Raymond Swanland (who really hit it out of the park with every cover he did, whether they featured aliens, robot fighters, or barbarians). And, again, I have to give a standing ovation to Jim and Ruth Keegan's biographical strip about Robert E. Howard, "Two-Gun Bob," that runs in every issue of *Conan the Barbarian*. These half-page portraits do more to preserve Howard's memory than the majority of the essays and books about him. Personally, I'd like to see them give the same treatment to Lovecraft or The Futurians or even Harlan (wouldn't *that* be an eye-opener).

Marvel (now firmly nestled beneath the Disney umbrella) continued to perk along quite nicely despite the successes of its competitors. It almost seemed that the popularity of films based on Thor, Captain America, and X-Men, allowed the comics to explore a diverse range of stylistic interpretations of the company's stable of characters. I noted some excellent work by Frank Cho, Esad Ribic, Michael Kaluta, Jae Lee, Terry Dodson, Michael Komarck, Skottie Young, Marko Djurdjevic, Paolo Rivera, and Travis Charest.

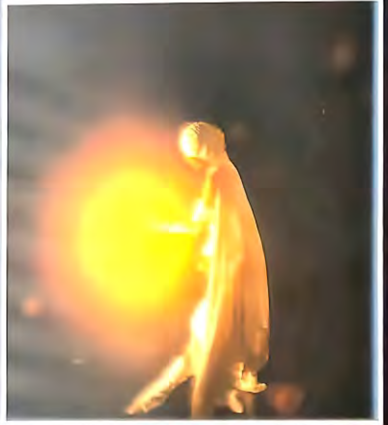
There are, of course, a lot of comics companies besides the Big Three (Big Five, really: IDW and Image *are* major players), but finding their titles can be a challenge. The model of comics shops these days is all about pre-ordered pull-lists for regular customers: limiting unsold inventory is a logical move, particularly in tough economic times, but it also almost certainly guarantees a limit to new customers as well. Speaking from personal experience, I became a reader of *this* series or fan of *that* artist because I stumbled across them by accident at a favorite bookstore or comic shop. I don't have that opportunity very often anymore—and I'm sure others feel the same way I do. Part of being a retailer is attracting new customers, and that's hard to do if there isn't anything for a new customer to buy if they come into the store on a Friday instead of on Wednesday (new comics day). And then there was the whole Kickstarter trend where artists and writers (and even the odd publisher, too) raised funds—staggering amounts in some cases—to create a project. But when they're done—*if* they're done—who will see them beyond the initial patrons? Something to think about. Where was I? Oh...the *other* publishers. I got a kick out of the *Rocketeer Adventures* from IDW (even though I am absolutely certain that my late friend and *Rocketeer* creator Dave Stevens would be apoplectic about the series), enjoyed Joe Jusko's testosterone-fueled covers for the various ERB-based *Warlord/Princess of Mars* comics from Dynamite Entertainment, was thoroughly charmed by Sonny Liew's *Malinky Robot* [Image], loved

The Spectrum Nineteen *Awards Ceremony*

Presented at Spectrum Fantastic Art Live 1 • May 19, 2012 • Kansas City, MO

Phadroid

[Unless noted otherwise, all photographs are by Mollie Hull, M&E Photo Studio.]



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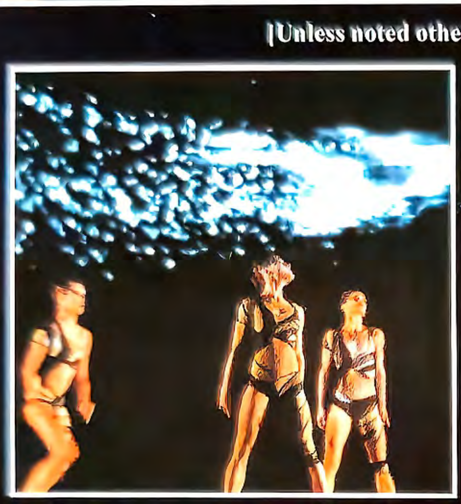


Quixotic Fusion

Quixotic Fusion

Quixotic Fusion

A 19-year ambition to present the Spectrum Awards with both the proper amount of respect *and* pageantry the arts community deserves was finally accomplished as part of the first Spectrum convention in May, 2012. Utilizing the historic Midland Theater and featuring bookend performances by Phadroid (Android and Phaedra Jones) and a central performance by the renowned Quixotic Fusion, the ceremony was an energetic celebration of the artists. Presenters joining us on stage were Irene Gallo, Mike Mignola, Iain McCaig, Brandon and Jerrod Shiflett, Gregory Manchess, Greg Spalenka, Donato Giancola, and Michael Whelan, with assistants Tracy Crawford and Calandra Ysquierdo. Ceremony Director Lazarus Potter and the rest of the convention staff—Arlo Burnett, Jim Fallone, Bunny Muchmore, Joshua Rizer, Bob Self, and Shena Wolf—all pulled together to create an unforgetable weekend. And, *yes*, we're doing it again in 2013. Visit www.spectrumfantasticartlive for dates and information about SFALive2.

The Midland Theater entrance

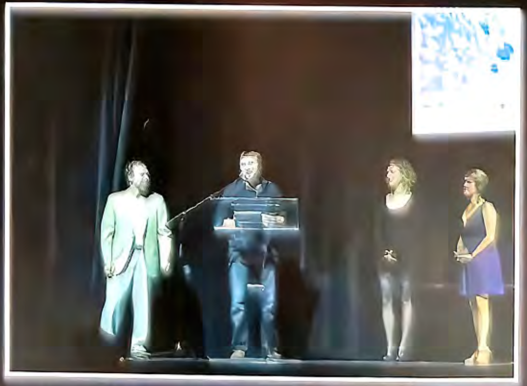
Phadroid: Phaedra & Android Jones

Edward Kinsella III

The Shiflett Bros. & Thomas Kuebler

Virginie Ropars [Photo by Irene Gallo.]

Jean-Baptiste Monge



Donato Giancola & Justin Gerard

Tyler Jacobson

Justin Sweet

Michael Whelan

Grand Master James Gurney

The Community at The Midland!

Gary Gianni's cover for *Atomika: God Is Red Vol 2* from Mercury Comics, and, when it comes to Uncle Frank Cho's *50 Girls 50* [also from Image]...what can I say? Frank is a master of fine line art (okay, and at drawing extremely bodacious heroines, too).

Which I think seems like a nice (if accidental) segue into **DIMENSIONAL** (if you're familiar with Frank's art, you'll understand; if not, trust me, it's clever).

Okay...a confession. I don't know what it is, maybe an extension of playing with Marx army men and G. I. Joes when I was a sprout (not those shrimpy 6" action figures, kid: I'm talking the 12" articulated, honest-to-God *real* G. I. Joes, dammit, with M1s and bazookas and flame throwers that I, uh, sold for a few bucks to the kids down the street when I discovered girls...). Or maybe it was building the old Aurora monster model kits (with the great Jim Bama box art—which looked *nothing* like the models) or seeing classic statues or dioramas during field trips to museums: I dunno—but what I *do* know is that I *love* dimensional artworks. As I mentioned last year, if I had the room I'd have one of Tom Kuebler's life-sized creatures waiting to greet visitors in my front hall or one of Tony McVey's dinosaurs staring over the fence at my neighbors. It must be nice to be Guillermo del Toro, who has a separate house devoted to his collection.

But I'm not an Oscar®-winning film director. Shoot. I guess I just have to make do.

As I did when I picked up the Jack Mathews-sculpted/Adam Hughes-designed "Poison Ivy," "Hawkgirl," "Supergirl," and "Batgirl" statues [DC]. Cathy give's me such a look when I walk through the door with a box tucked under my arm. "Been to Clint's Books [a favorite local comics shop] during lunch, I see," she says and what can I do but nod sheepishly before shuffling off to find some shelf space?

Despite my purchasing habits, the economy *has* had an impact on the 3D market in recent years as reflected in the lower production runs and fewer outlets for products. ZBrush, too, is having an impact on traditional sculptors as companies choose to send a digital file to Chinese vendors that are fed into the computers to create action figures and statues. Factor in the chilling effect of a lawsuit that DC finally felt had to be filed against a garage kit maker who chose to ignore numerous C&D letters and you'd undoubtedly come away with the impression that there was a dearth of interesting dimensional art in 2011. Obviously that's wrong. Artists *have* to create, regardless of what's going on in the marketplace. Duh.

Anyway, I really liked Dark Horse's statue based on the art of Milo Manara (I'm sorry I don't know the sculptor's name). "Ritual" by Shin Tanabe (based on the art of Luis Royo [Yamoto), "Komodo King" by the brilliant Brandon and Jarrod Shiflett [Shiflett Bothers], "Cthulhu" by Alexi Bustamante [Ebot Productions], Ashley Wood's incredibly intricate wooden Robots [threeA Productions], and the trio of Hammer busts ("Countess Dracula," "Van Helsing", and "Dracula" respectively) that Titan Merchandising released at the end of the year. But, frankly, it's hard to keep up with all this neat stuff and I have to fall back on my standard suggestion of regularly picking up copies of *Amazing Figure Modeler* to get a decent idea about what's going on in the fantastic 3d field.

A mention of a magazine in the last paragraph seems like a proper way to lead into the **EDITORIAL** category. Perhaps the biggest question coming out of 2011 is: are apps or digital incarnations the "new" preferred magazine format? The answer so far is: kinda, but mostly *nope*.

Above: *Phil Hale oversees the installation of his art as part of a ThreeA gallery show in Bejing, China.*

Digital versions of newsstand magazines accounted for less than 1% of any title's circulation: while there are definitely a lot of e-readers in people's hands these days, those consumers have remained resistant to subscribing to digital incarnations of their favorite magazines. Not surprising, considering the limitations of the software and the attitude that a magazine is generally considered to be both immediate and disposable, not something that sits on your iPad...forever. Heck, according to the *Press Gazette* even *Wired* only had 622 digital subscribers last year. Of course, magazines with modest print circulations in the first place were grateful for any digital subscribers so in some cases e-formats were a positive. Still, getting free browsers to turn into paying customers remains a challenge.

I will say that the industry seemed to stabilize a bit last year. There weren't as many closures, circulations seemed steady (with some titles reporting modest increases), and newspapers began to experience gains here and there in readers and advertisers. Things are still dicey for many (and the phone-hacking scandal in the UK brought down Rupert Murdoch's once-invulnerable *News of the World* tabloid), but when 2011 drew to a close everything wasn't all gloom and doom for a change.

In our little neighborhood, *Realms of Fantasy* was the fatality of 2011. Closed, sold, and restarted, it just did not have to have the steam (or deep pockets) needed to succeed. It did feature a last couple of excellent covers by Brom and Tom Canty though, so they went out on a high note. *The Magazine of Fantasy & Science Fiction, Weird Tales, Asimov's SF,* and *Analog* continued to chug along as the genre's main fiction titles and featured art by Jacques Barbey, Mauriozio Manzieri, Benjamin Carre, Vincent DiFate, and David A. Hardy among others. *Clarkesworld* featured some solid covers by Julie Dillon, Facundo Diaz, Ferdinand Ladera, and Georgi Markov, while *Weird Tales* benefited from the art of Lee Moyer and *Black Gate* sported excellent work by Donato Giancola. Yet again, my favorite artist-focused magazines were Dan Zimmer's outstanding *Illustration*, outsider flag-bearer *Juxtapoz, Communication Arts, Print, How, Art Scene International, Hi-Fructose* (truly a fun magazine with tons of outstanding work), and *Blue Canvas* (which was one of the sponsors of the reality/competition show, *Work of Art: The Next Great Artist* on the Bravo cable channel).

And, of course, with a little looking, fantastic art could readily be found in *Time, National Geographic* (some great work by Daniel Dociu), *Prehistoric Times* (lots of Jim Gurney and Bill Stout!), *Cinefex, Entertainment Weekly, Discover, Playboy,* and *Rolling Stone*—and, heck, San Diego Comic Con International even has their own magazine (called—wait for it—*Comic-Con*) and, I have to say, it's pretty good. For news, interviews, and reviews I found *Locus* (whom I stopped designing covers for last year after more than a decade: it was time for some new blood), *Sci Fi* and *SciFiNow* extremely useful.

Ah: now for the **INSTITUTIONAL** category for art that was created for greeting cards, prints, package design, promotions, gallery shows, and an infinite number of other uses is what we mean my "institutional" (we could have said "Everything Else," but that lacks panache). And, yes, yes, there's Concept Art and Unpublished, but I'm in the same boat as everyone else and only know about the works you'll find in the pages ahead...so let's get back to Institutional, if you please. Some of the art calendars I saw and liked in '11 included those by William Stout (Yow! *Zombies!*—though I'm slightly biased since I was the art director), Daniel Merriam, Simon Bisley, Ciruelo (dragons, dragons everywhere!), Boris Vallejo and Julie Bell, and Luis Royo. Wizards of the Coast not only was the source of an amazing array of fantastic imagery, but definitely were a bright spot on parent company Hasbro's year-end financial report, while the artists for *Portal 2, Batman: Arkham City,* and *The Elder Scrolls V: Skyrim* propelled those games to the top of the sales charts. The cast of the #1 CBS comedy, *The Big Bang Theory*, continued to sport T-shirts from Bob Chapman's Graphitti Designs (you can't blame them: Graphitti's shirts are *the best*) and, really, wherever you looked—whether at lunch boxes or logos or promotional graphics—you were likely to find some sort of fantastic art.

Publishing traditionally provided the gateway for collectors interested in fantastic art, but, as the marketplace changes and artists begin exploring different opportunities, galleries—or contacts with the artists directly—are becoming the new "normal" for patrons seeking to add works to their walls. There were major shows in 2011 by Glenn Barr, Martin Wittfooth, Tran Nguyen, Kent Williams, Billy Norrby and many others, but a growing tend has been for collectors to commission new works by their favorites rather than wait for something to appear in print or at a gallery.

As I mentioned last year, "live" events are growing in popularity as the artists seek out opportunities to cultivate new clients and collectors and search for ways to interact with fellow creatives without having to brave crowds of actor/media-obsessed fans. Baby Tattooville (the fifth sell-out event took place last October) created a unique one-on-one atmosphere others have unsuccessfully tried to copy (as the saying goes, there are those who initiate and those who imitate), so it's little surprise that we partnered with BT's founder Bob Self to launch Spectrum Fantastic Art Live!...but that took place in *2012*, not '11, and shouldn't be mentioned beyond the page devoted to the *Spectrum* 19 awards ceremony, right? Okay, so I can't really report how it turned out until *Spectrum* 20—though I *wish* I could sneak in a mention that it *was* successful and that it *will* happen again in 2013 and you *should* definitely start making plans now if you want to attend an event that is all about the art and artists... but I *can't* really talk about it here, you know?

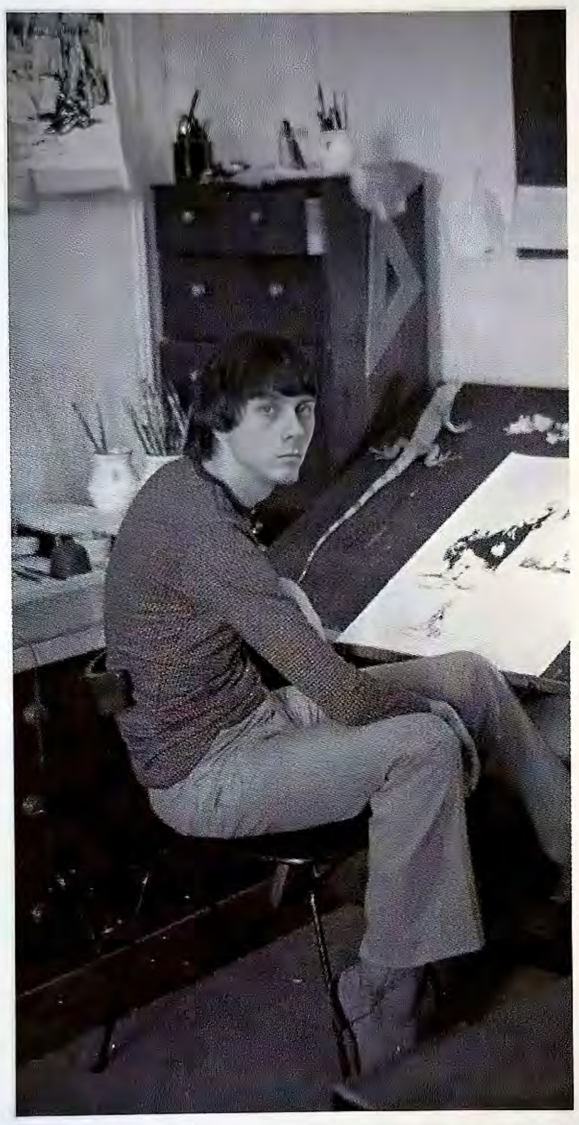
So I won't.

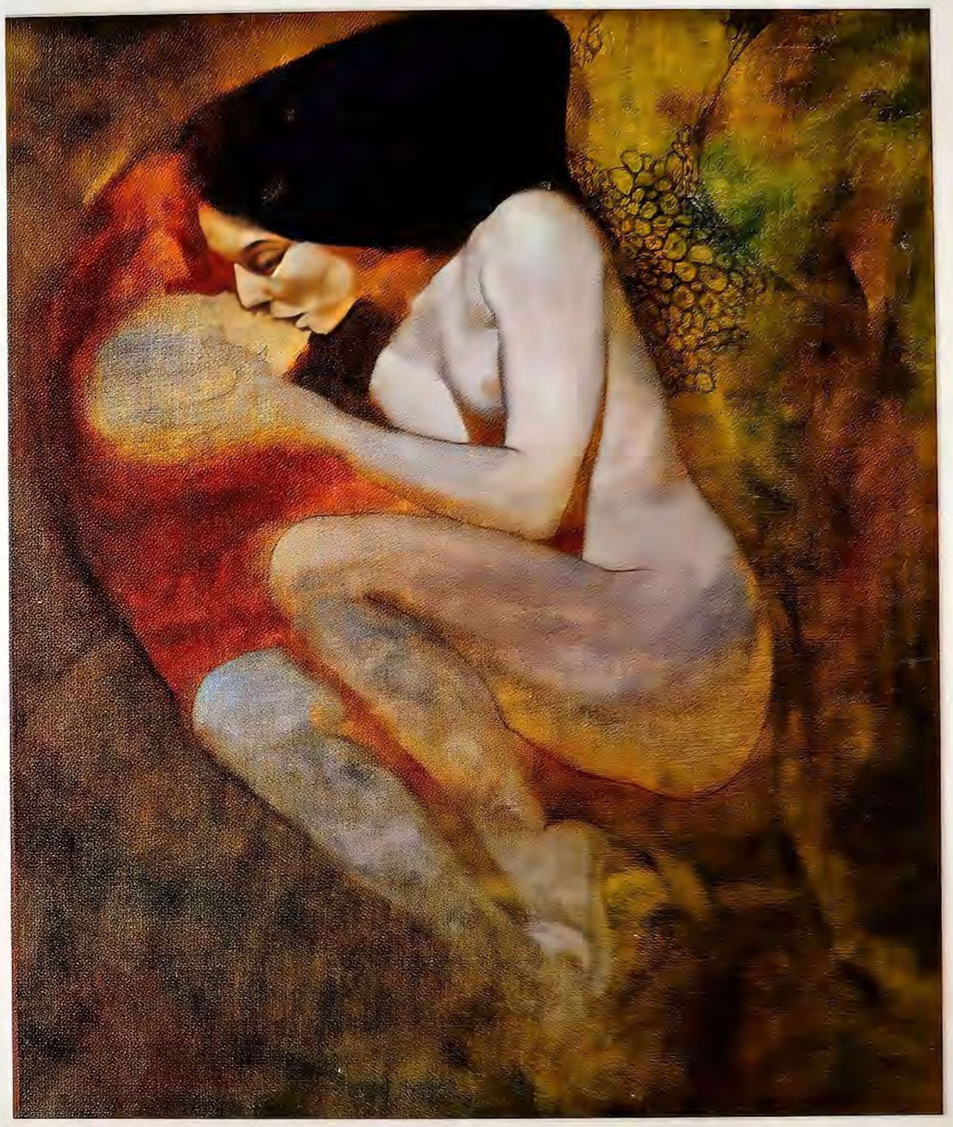
JEFFREY JONES
[1944-2011]

I'll be the first to admit that I did not really understand Jeffrey Jones. He was at once contradictory and perplexing and inexplicable as an artist and as a person; an odd amalgam of illustrator, cartoonist, and painter; a philosopher, a sly comedian, and a nerd. His transgender exploration, rather than providing concrete answers only succeeded in making his story even more confusing. When asked to explain "...what's up with Jeff?" in recent years I could only shrug in reply. I always tended to think of Jeffrey as a fragile and somewhat lost soul, but—again, contradictorily—also as a person of great strength and resolve.

The one certainty was that I liked Jeffrey: I respected his *work* (and there was some that I truly loved), I admired *him*. His art—whether created with paint, pencil, or pen—was inspiring, evocative, and memorable; as a person, he was thoughtful, humble, and kind. There was a southern charm and gentility about him that tended to emphasize his emotional struggles and often elicited both a pang of sympathy and a feeling of sad frustration.

Jeff started out as a science fiction fan—an amateur rocket enthusiast and avid reader of Heinlein, Bradury, Campbell, and Clarke—and honed his artistic skills drawing for fanzines like *ERBdom*, *Amra*, and *Trumpet*. He turned pro illustrating comic stories for *Eerie*, *Creepy*, and *Flash Gordon* as well as providing paintings for *Red Shadows*, a hardcover collection of Solomon Kane stories published by Donald M. Grant. A move from Atlanta to New York with his pregnant wife, Mary Louise "Weezie" Alexander, led to a career creating paperback covers; he was fast, versatile, and had a style vaguely reminiscent of Frank Frazetta's (who was much in demand, but rarely interested in increasing his workload), all of which made him extremely popular with art directors. Besides providing paintings for books by Fritz Lieber, Jack Vance, Andre Norton, and Robert E. Howard, he produced numerous romance, adventure, horror, and spy covers. Jeff also maintained a relationship with the comics industry and for a number of years provided monthly strips for *National Lampoon* and *Heavy Metal*. But even as his popularity grew and the quality of his work increased, he became more disenchanted with commercial art and his life in general. Jeffrey always seemed to be searching for something—just as he was never quite sure what that "something" actually was. Following a separation from Weezie, he and his friend Vaughan Bodé openly experimented with cross-dressing (which Jeff had been doing secretly since childhood) and female hormones, but both became alarmed with the changes taking place in their bodies and stopped the treatments.





Above left: *Jeffrey Jones, circa 1970s. Photograph by Robert K. Wiener.* **Above right:** *One of Jeff's unfinished paintings.*

He produced some of his most accomplished paintings while a member of The Studio with Michael William Kaluta, Bernie Wrightson, and Barry Windsor-Smith, but the experience meant much less to him than it did to observers who desperately wished that they could have been a part of it. A difficult childhood relationship with his father, the dissatisfaction with his career path, his failed marriage, his self-doubt about identity, and Bodé's accidental suicide in 1975 undoubtedly contributed to Jeff's abuse of alcohol and ultimately his clinical depression. He once said, "My life describes the stories of boys and men for thousands of years: boys who were beaten by their fathers, boys whose capacity for love and trust was crippled almost at birth. Men, whose best hope for contact with other human beings lay in detachment, as if life were over. It's how we keep, in turn, from destroying our own children and terrorizing the women who have the misfortune to love us, how we absent ourselves from the tradition of male violence, how we decline the seduction of revenge." He was hospitalized several times through the years when his emotional turmoil became unbearable.

In the late 1990s Jeffrey renewed a series of treatments with female hormones, married Maryellen McMurray, added "Catherine" to his name (though he never changed it legally), began dressing and living as a woman, and came to be described as "she" by many. Family and long-time friends, however, continued to call him "Jeff" and refer to him as "he," often to the consternation and anger of those who didn't know Jones as well. The truth was that the changes compounded his unhappiness rather than resolved it. The quick dissolution of his second marriage made matters worse; an arrest for a traffic violation and being held in jail with the male population was his darkest period. Tim Underwood came to Jeffrey's rescue and posted bond for his release, but the trauma was too severe: he experienced a mental breakdown and prolonged hospitalization beginning in 2002. Jeff lost his home, his studio, and most of his possessions and only made it through the hard times with the help of his daughter Juliana and friends Robert Wiener and Allen Spiegel. Though eventually he was able to move into a small apartment and begin to paint again, Jeff was never entirely whole. His new art lacked the skill and, above all, passion of his earlier works. Conversely, he became very active on eBay and Facebook and interacted with an expanding circle of fans and admirers.

For a time I never knew how to properly address Jeff after the hormone treatments and the adoption of the Catherine name. It's often been misreported that Jeffrey had undergone sex-reassignment surgery, but he never did (and said he had no intentions of doing so); I had always known him as a lanky, bearded guy and he was distinctly male in all of the photos he would send Cathy and me for inclusion in his books. So I was flummoxed as to what to call him in e-mails or conversations or when writing about him...so I asked him directly years ago around the time that we were working on *The Art of Jeffrey Jones* just prior to his major collapse. He told me to call him "Jeff" or "Jeffrey" and since the law considered him a man, it was perfectly fine with him if I did, too.

Though he lived the rest of his days as a transgender person he told me candidly in 2006, "It was a mistake. I was convinced that my turmoil was because I was a woman trapped in a man's body and for a time I was happy with my decision. But I came to realize that I still think like a man and desire women like a man does. I thought it would make me less depressed and I was wrong. I drove down a dead end road and now I can't back up or turn around; the only thing I can do at this point is accept things as they are. And I think I have. Besides, what other choice do I have?"

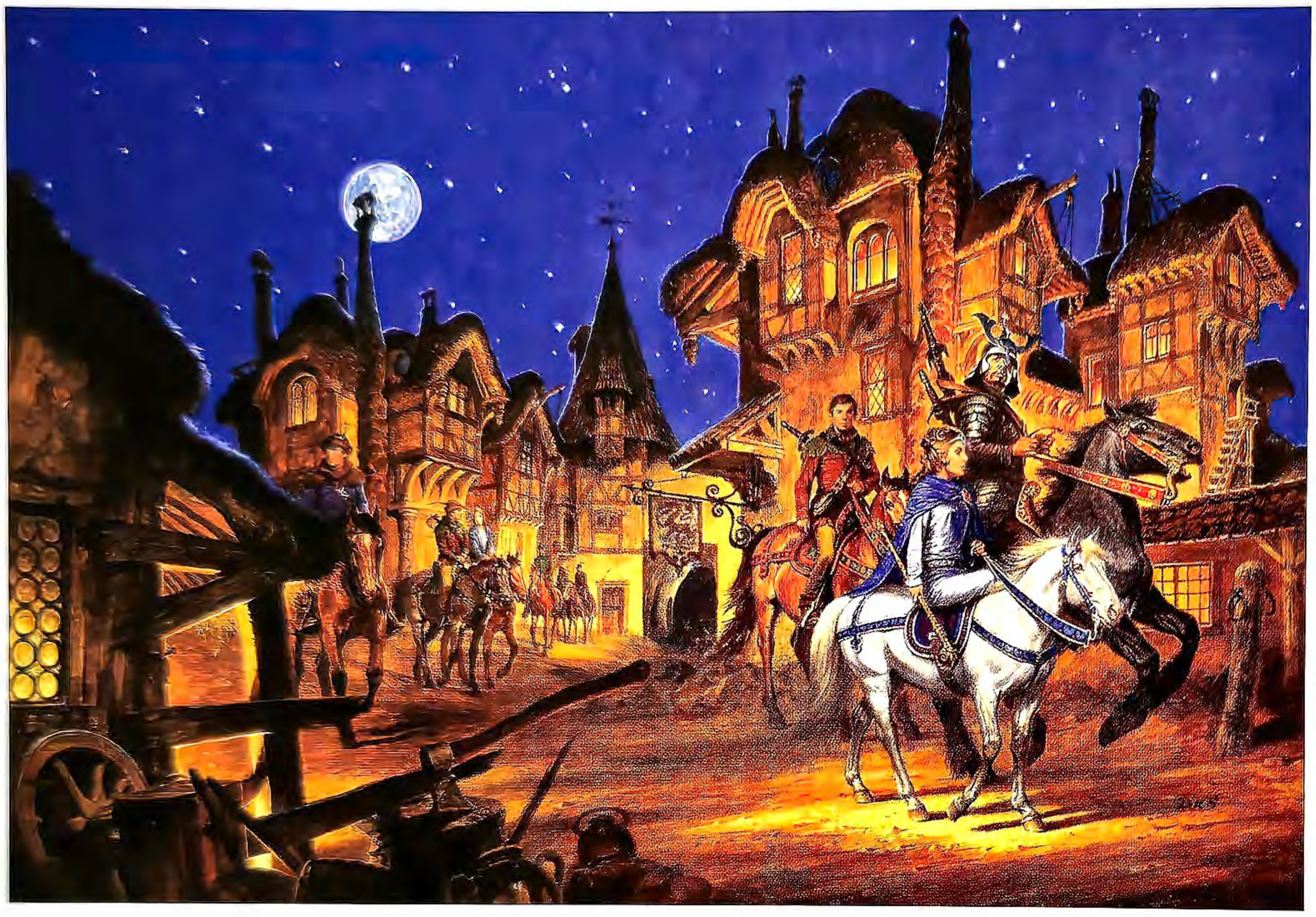
We had asked Jeff how he wanted his nameplate to read on his Spectrum Grand Master Award and it says, per his instructions, "Jeffrey Jones." "That's how people know me," he said. "That's how I want to be remembered."

Jeff is survived by his daughter Julianna Jones Muth and three grandchildren: Nikolai Muth, Adelaine Muth, and Merryn Arm. Director Maria Paz Cabardo of Macab Films has finished an ambitious documentary devoted to his career (Cathy and I are proud to be among the producers), *Better Things: Life & Choices of Jeffrey Catherine Jones.*

The easiest thing some might say about Jeffrey is that he was born out of his time; others, of course, would agree with his occasional statement that he was born the wrong sex. He has always been portrayed as a brooding and mysterious talent, both troubled and romantic: the Byronic figure of the fantasy art world.

And perhaps he was. But for my part, I'll always remember Jeff as someone who was on a journey that was sometimes uplifting, sometimes terrifying, and sometimes heartbreaking—but he always had hope of finding a place where he felt he truly belonged. Like so many in our field, Jeffrey Jones' brilliance was both a blessing and, sadly, a curse.

I hope finally, at long last, he has found the peace that he was looking for and so deserved.



Above: *Darrell Sweet's fold-out cover for* The Eye of the World: Book One of The Wheel of Time *by Robert Jordan*

DARRELL K. SWEET [1934-2011]

by Irene Gallo

I was extremely sad when I reported the death of Darrell K. Sweet's on December 5 at the age of 77.

Since the mid 1970s, Darrell's illustrations defined many of fantasy's most beloved series—including Robert Jordan's *The Wheel of Time*—among literally thousands of genre book covers. An avid history buff, Darrell also spent much of his time painting frontiersmen and the American West. His paintings evoked the classic storytelling narration of the Golden Age illustrators. A Sweet cover promised an adventure to be had.

Darrell was one of the first painters I called when I started my career at Tor, eighteen years ago, and we've worked together continuously throughout these past near-two-decades. He was the 2010 World Fantasy Guest of Honor and I was very grateful to spend a full weekend with him and his son, after so many years of talking on the phone and trading notes through express mail. Regardless of how many years he had in the business, or how many paintings off the easel, he was as eager to talk about technique and craft and his passion for painting as any student at the beginning their career.

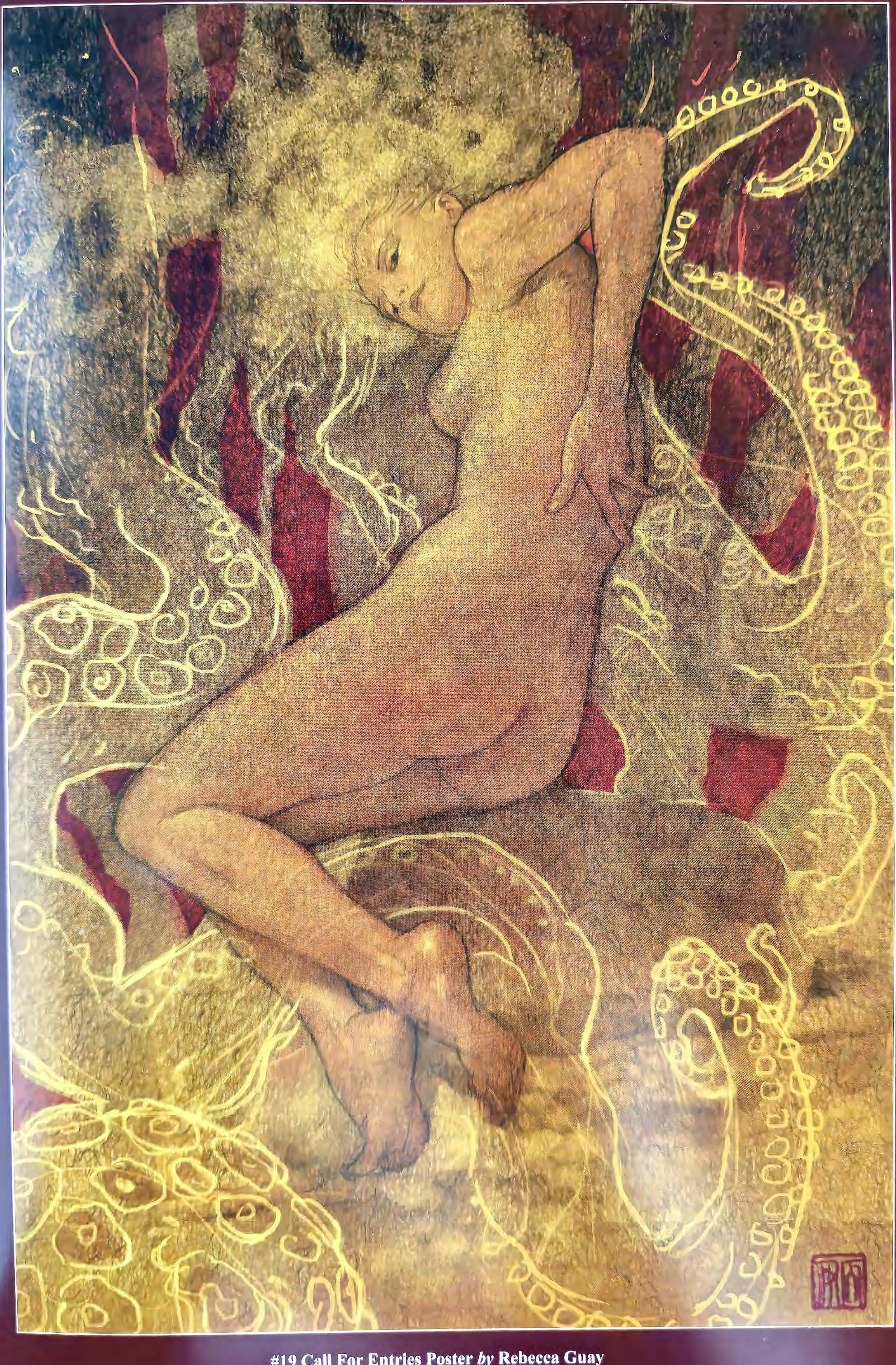
I'm particularly sad that he was unable to finish *Memory of Light*, the final book in Robert Jorda epic fantasy series the *The Wheel of Time*. He been a vital part of this series since its beginning, years ago. I know he was hoping, to the end, to able to see this epic body of work to its completi

His son stated, "He lived his life as an artist seeing the beauty that surrounds."

REQUIEM

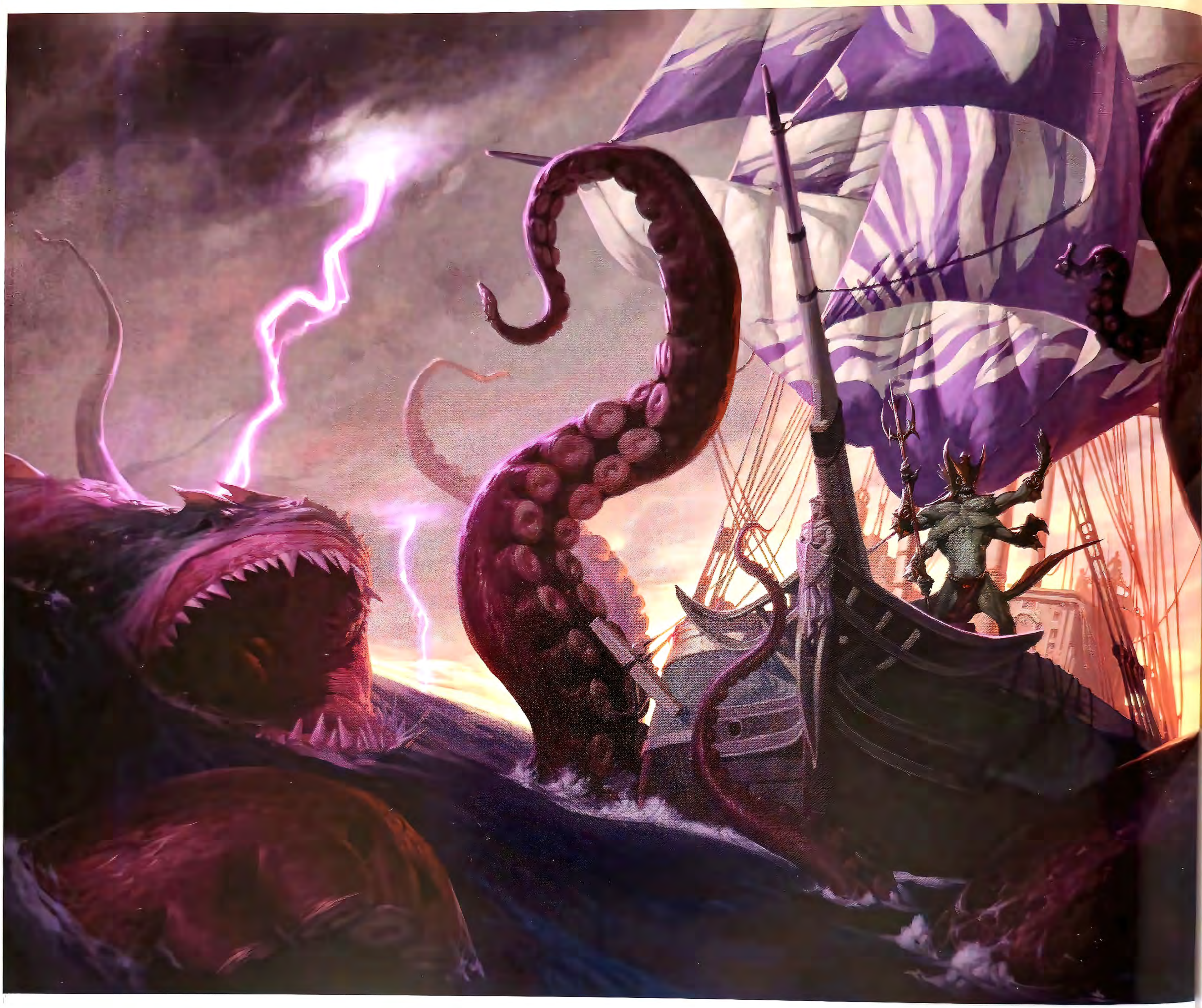
In 2011 we also sadly remember the passing these valued members of our community:

Jack Adler [b 1917] Comic Artist
Lee Judah Ames [b 1921] Artist
Edward Barreto [b 1954] Comic Artist
Ivica Bednjanec [b 1934] Cartoonist
Charles Bell [b 1916] Cartoonist
Bill Blackbeard [b 1926] Comics Scholar
Simon Bond [b 1947] Cartoonist
Charles Brooks Sr [b 1920] Cartoonist
Douglas Chaffee [b 1936] Artist
Gilles Chaillet [b 1946] Comic Artist
Gene Colan [b 1926] Comic Artist
Preston Dean Jr [b 1915] Cartoonist
Osamu Dezaki [b 1943] Animator
Lucien Freud [b 1923] Artist
Bill Gallo [b 1922] Cartoonist
Paul Gillon [b 1926] Comic Artist
Ismail Gülges [b 1947] Cartoonist
Dave Hoover [b 1955] Comic Artist
Nestor Infante [b 1957] Comic Artist
Eiko Ishioka [b 1938] Costume designer
Steve Jobs [b 1955] Computer Pioneer
Jeffrey Jones [b 1947] Artist
Bill Justice [b 1914] Animator
Bill Keane [b 1922] Cartoonist
George Kuchar [b 1942] Comix Artist
Bill Kunkel [b 1950] Artist
Frank Lewis [b1921] Cartoonist
Francisco Solano López [b 1928] Comic Artist
Kevin McVey [b 1928] Artist
Félix Molinart [b 1930] Artist
Bob Monks [b 1927] Cartoonist
Minck Oosterveer [b 1961] Comic Artist
Anant Pai [b 1929] Comic Artist
Bill Rechin [b 1930] Cartoonist
Harry Redmond Jr [b 1909] SPFX Artist
Eric Resetar [b 1928] Cartoonist
Bay Rigby [b 1963] Cartoonist
Jerry Robinson [b 1922] Comic Artist
Hy Rosen [b 1923] Cartoonist
Kazuhiko Sano [b 1952] Artist
Lew Sayre Schwartz [b 1926] Comic Artist
Ronald Searle [b 1920] Artist
Joe Simon [b 1915] Comic Artist
Clement Sauvé [b 1977] Comic Artist
Darrell K. Sweet [b 1934]
Gene Szafran [b 1941] Artist
Jean Tabary [b 1930] Comic Artist
Shinja Wada [b 1950] Manga Artist
Albert Weinberg [b 1922] Artist
Jerry Weist [b 1949] Art Scholar
Dylan Williams [b 1972] Cartoonist
Tom Wilson [b 1931] Cartoonist †



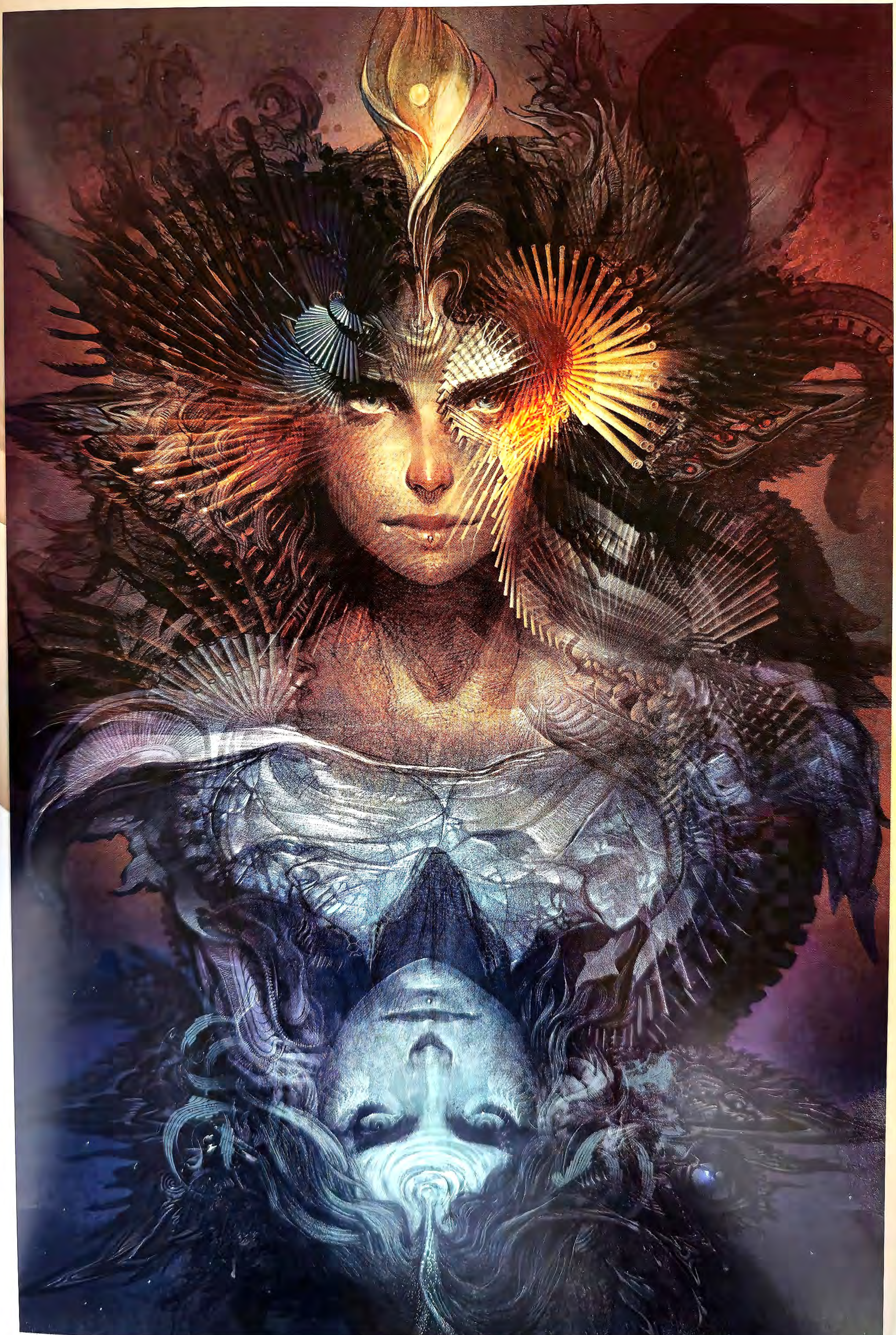
#19 Call For Entries Poster ***by*** **Rebecca Guay**

Title: **Figure Eight** ***Medium:*** **Oil on board**



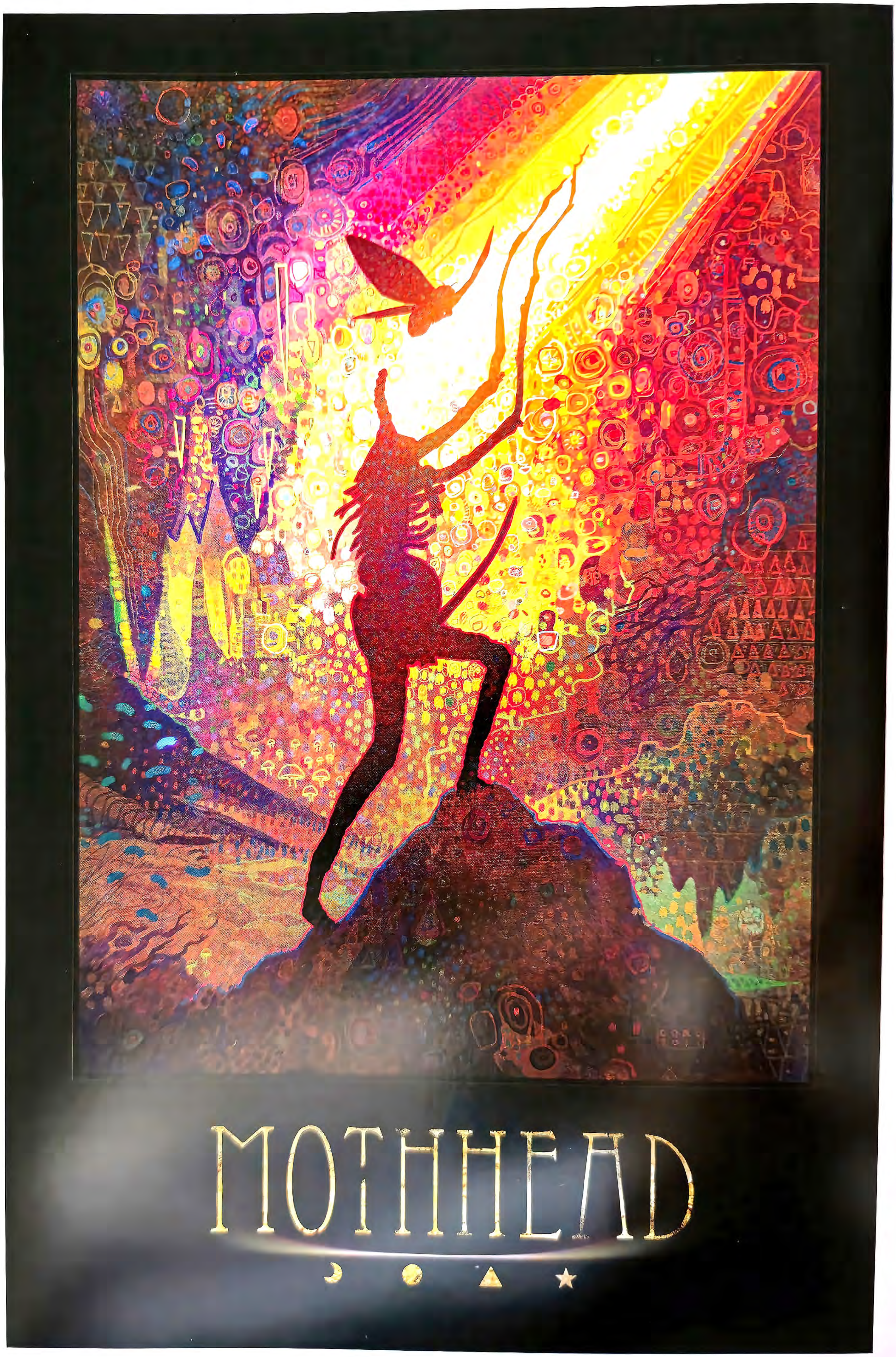
Tyler Jacobson

Art Director: Kate Irwin *Client:* Wizards of the Coast *Title:* Talon of Umberlee *Medium:* Digital



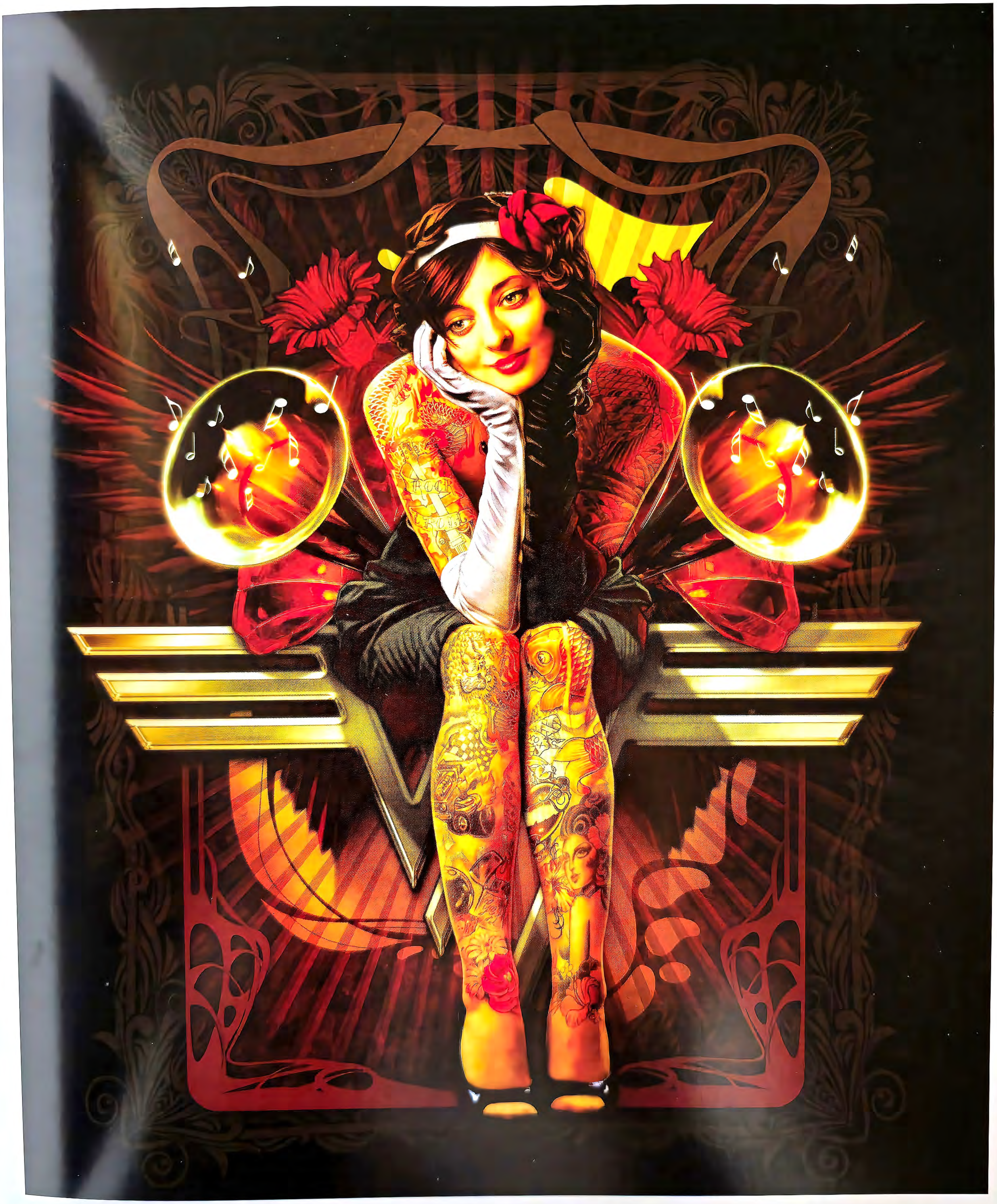
Android Jones

Client: Boom Festival *Title:* Boom Drop *Size:* 15.8"x24" *Medium:* Painter 12



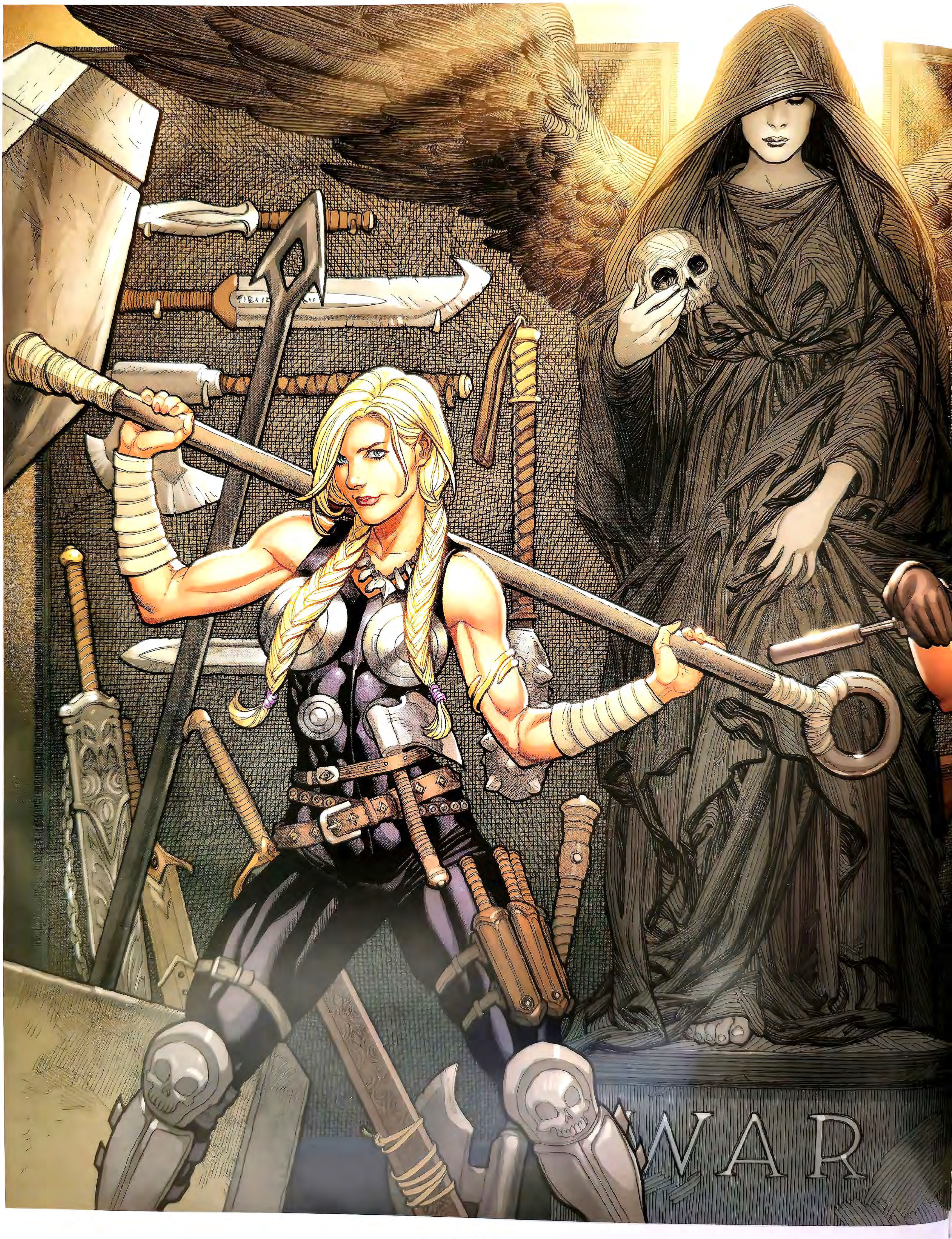
Justin Coro Kaufman

Art director: Justin Coro Kaufman *Client:* Massive Black *Title:* Mothhead Promo Poster *Size:* 24"x36" *Medium:* Digital



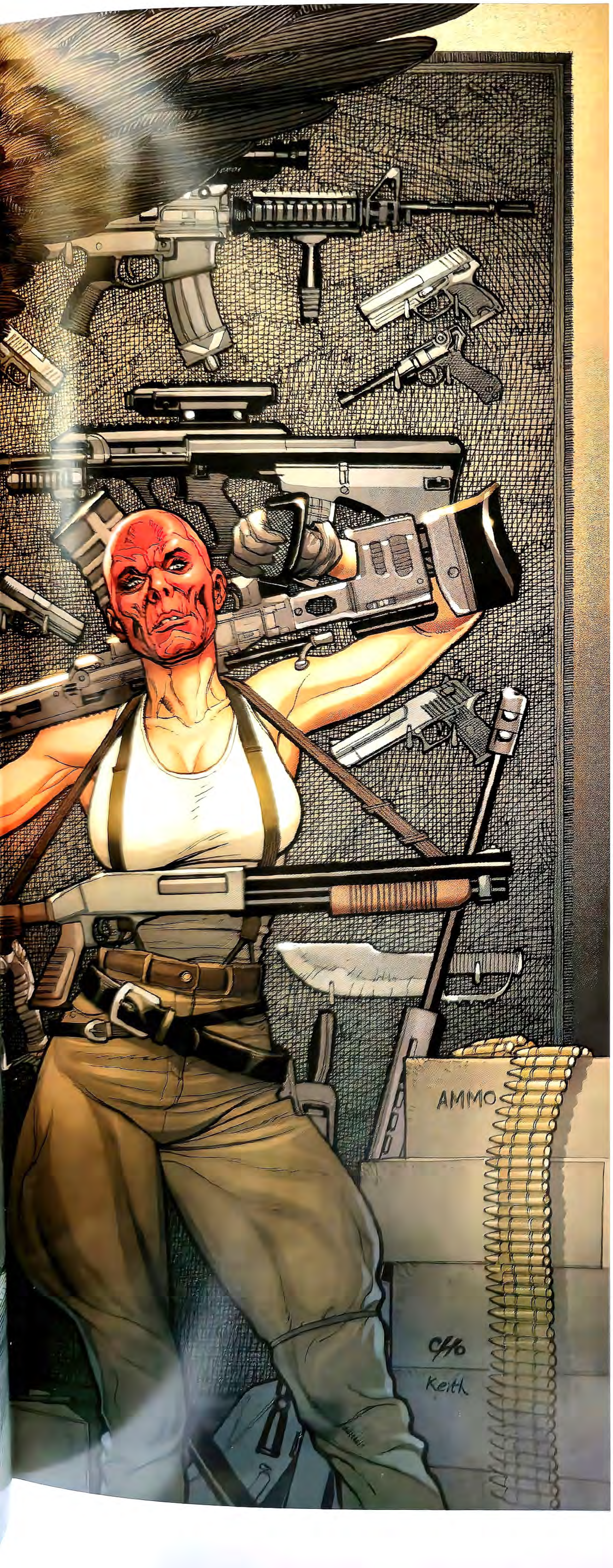
Craig Howell

Client: Fea Merchandising *Title:* Nouveau Ink *Size:* 14"x17" *Medium:* Digital



Frank Cho

Designer: Frank Cho *Colorist:* Jason Keith *Client:* Marvel Comics *Title:* The Fearless Size: 24"x19" *Medium:* Pen & ink with digital color



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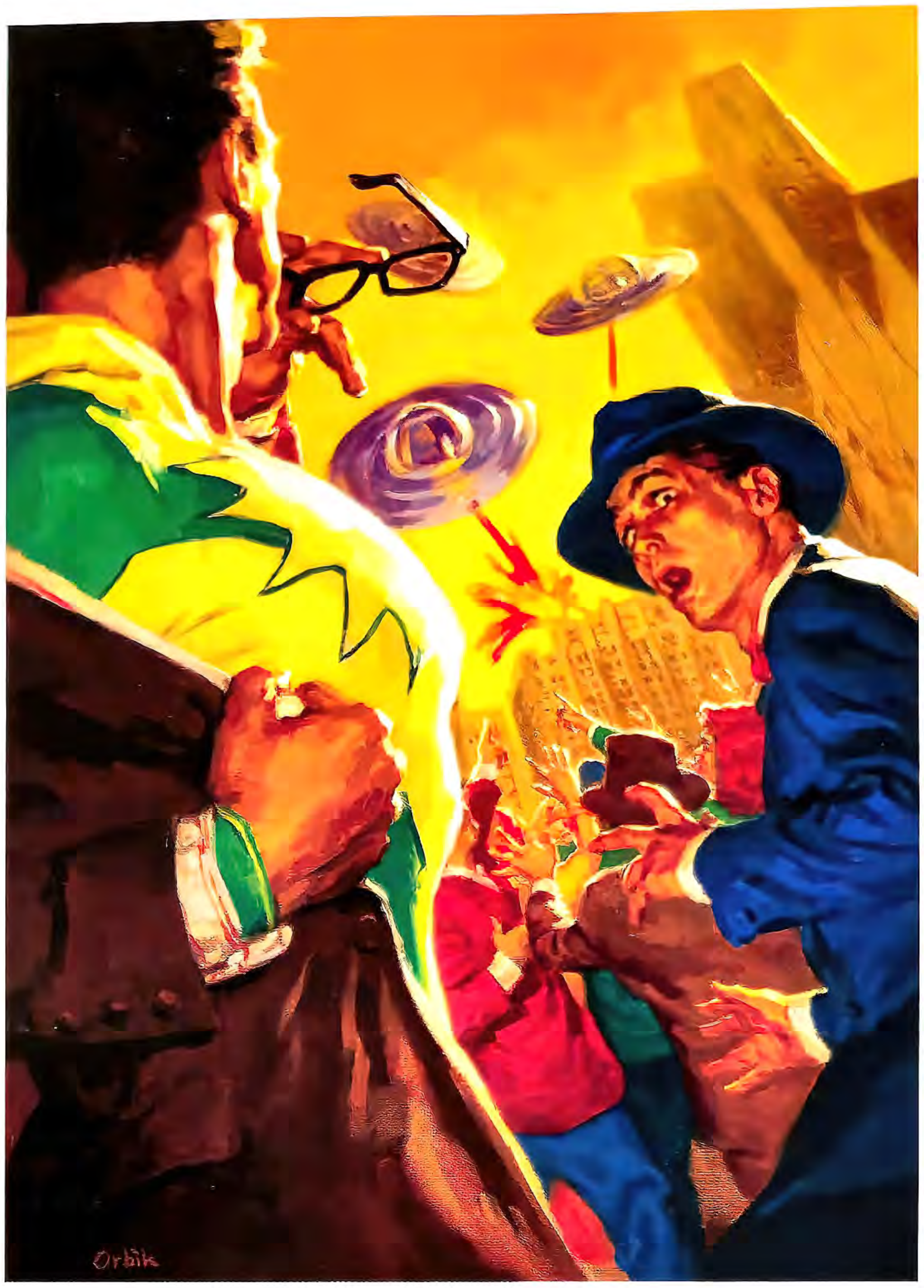
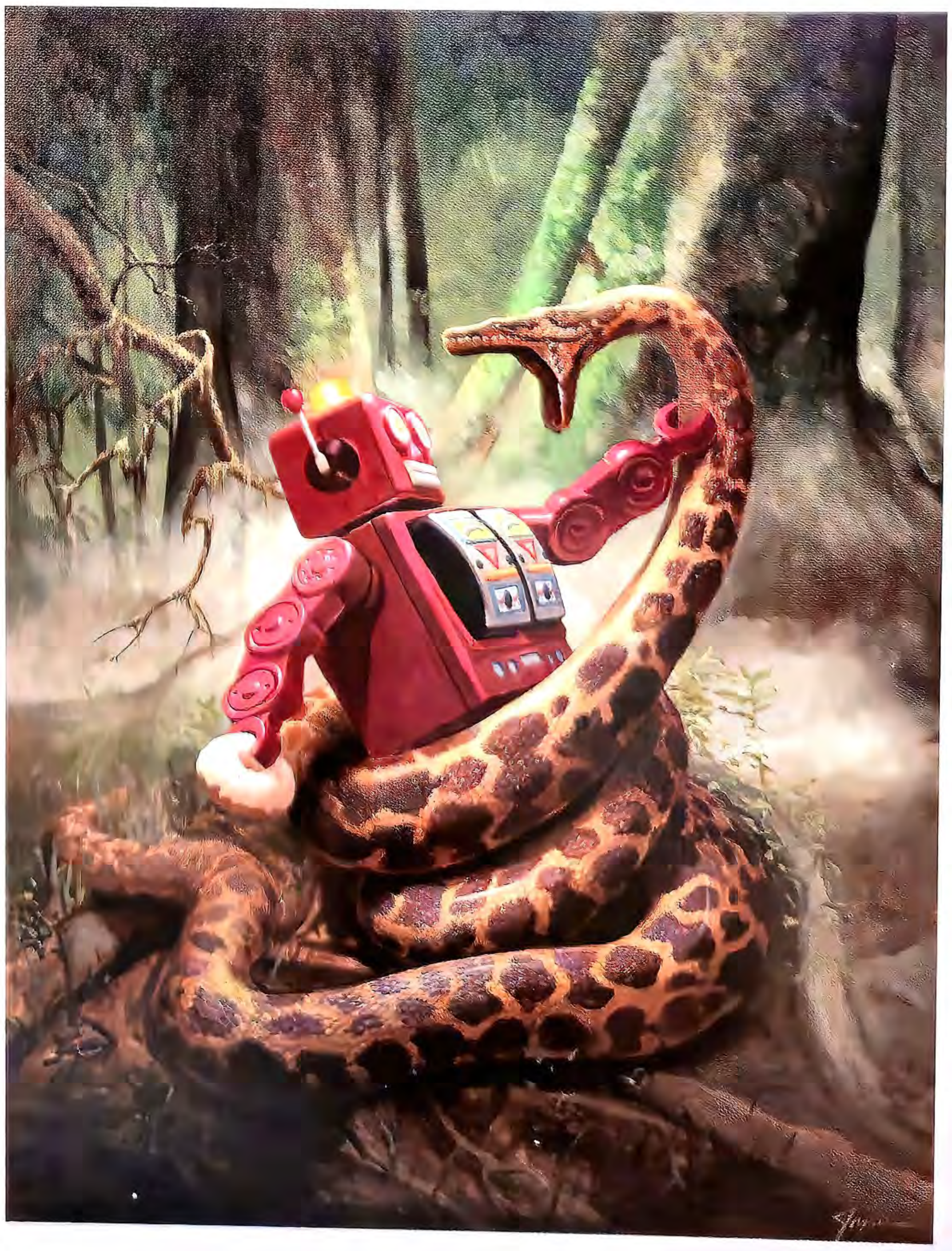
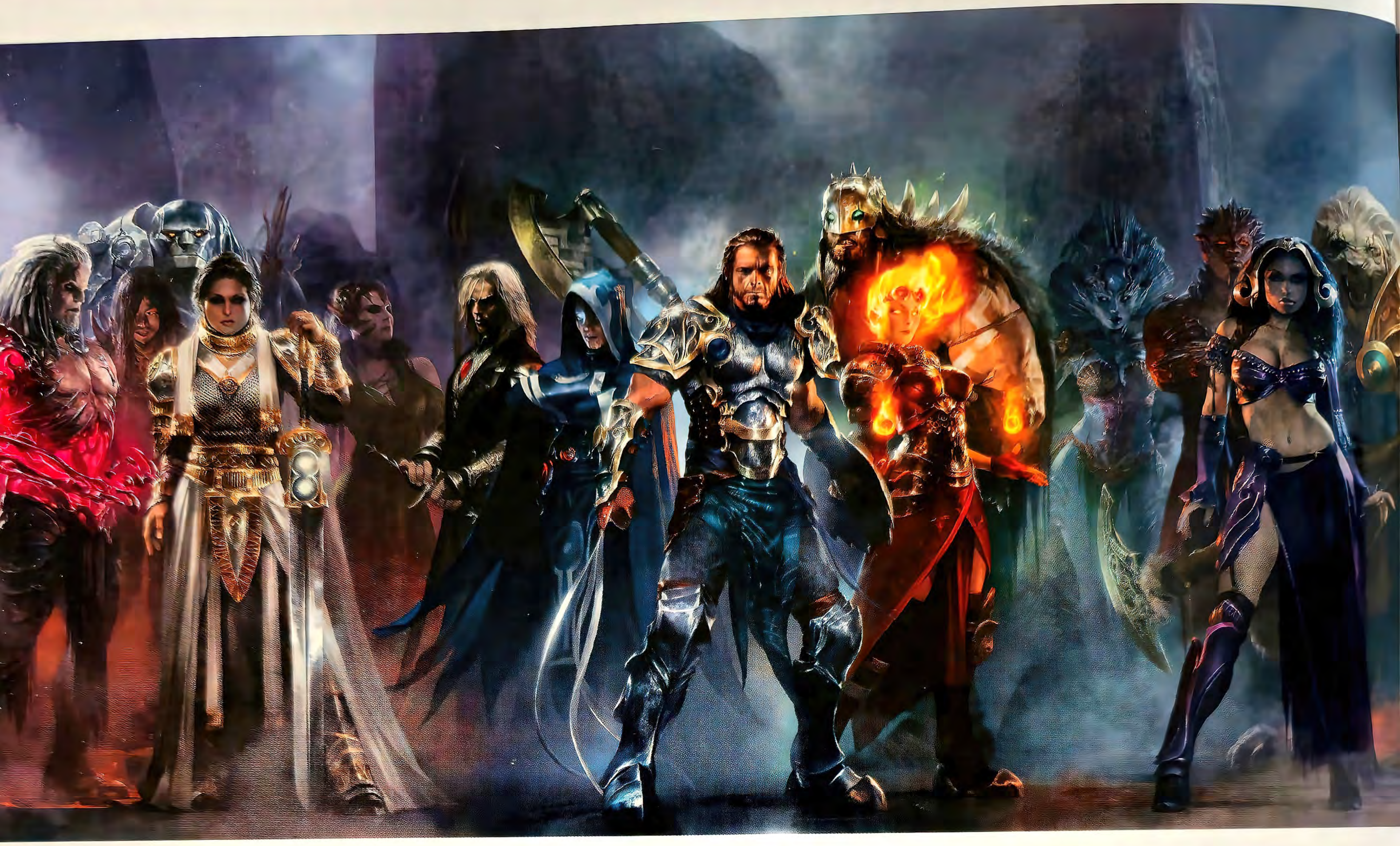


Glen Orbik
Art director: Peter Bickford *Designer:* Laurel Blechman & Glen Orbik
Client: Human Computing **Title:** Comic Base #16 *Size:* 17.5"x25" *Medium:* Oil

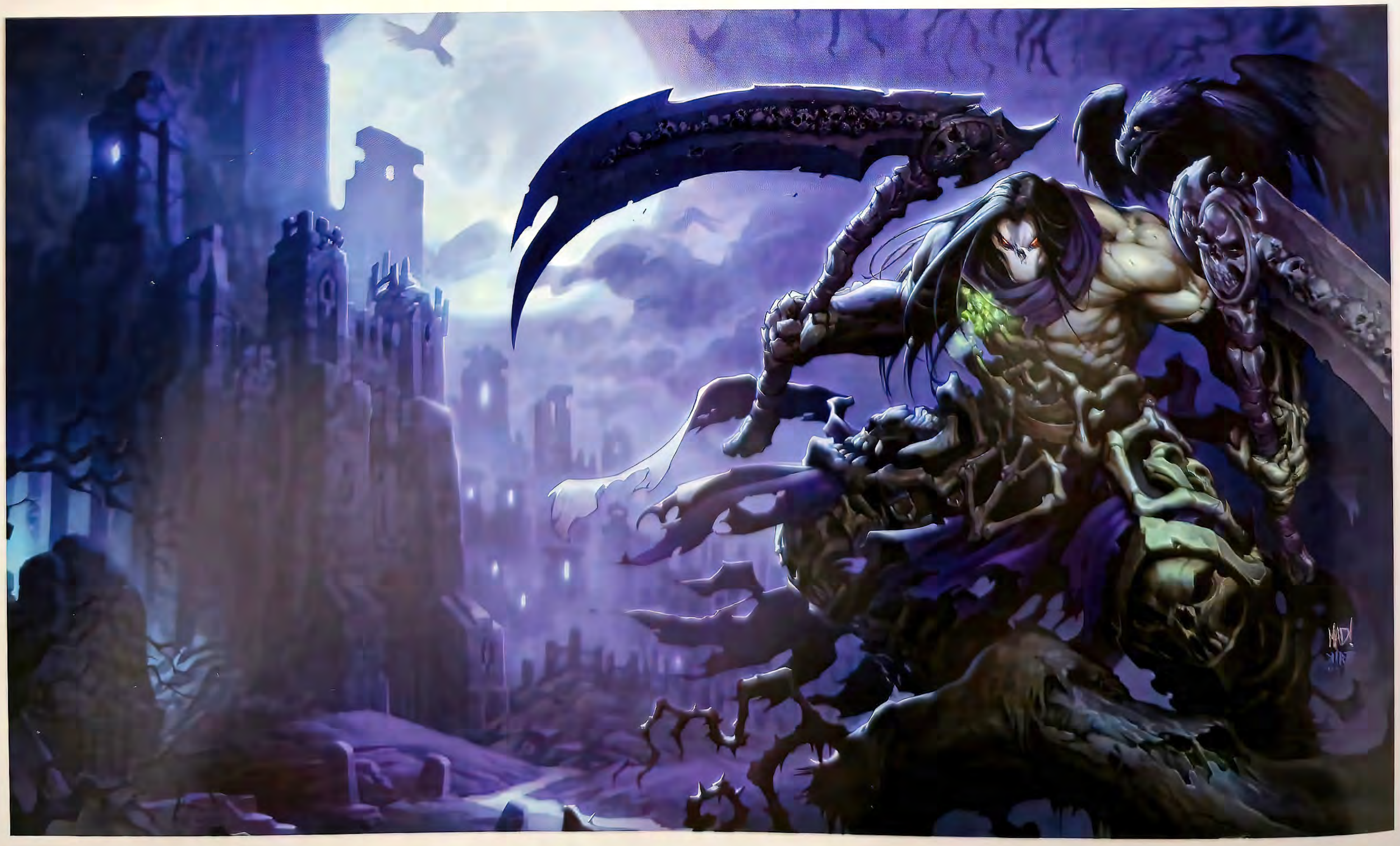


Eric Joyner
Client: Corey Helford Gallery **Title:** All Wrapped Up
Size: 36"x48" *Medium:* Oil on panel



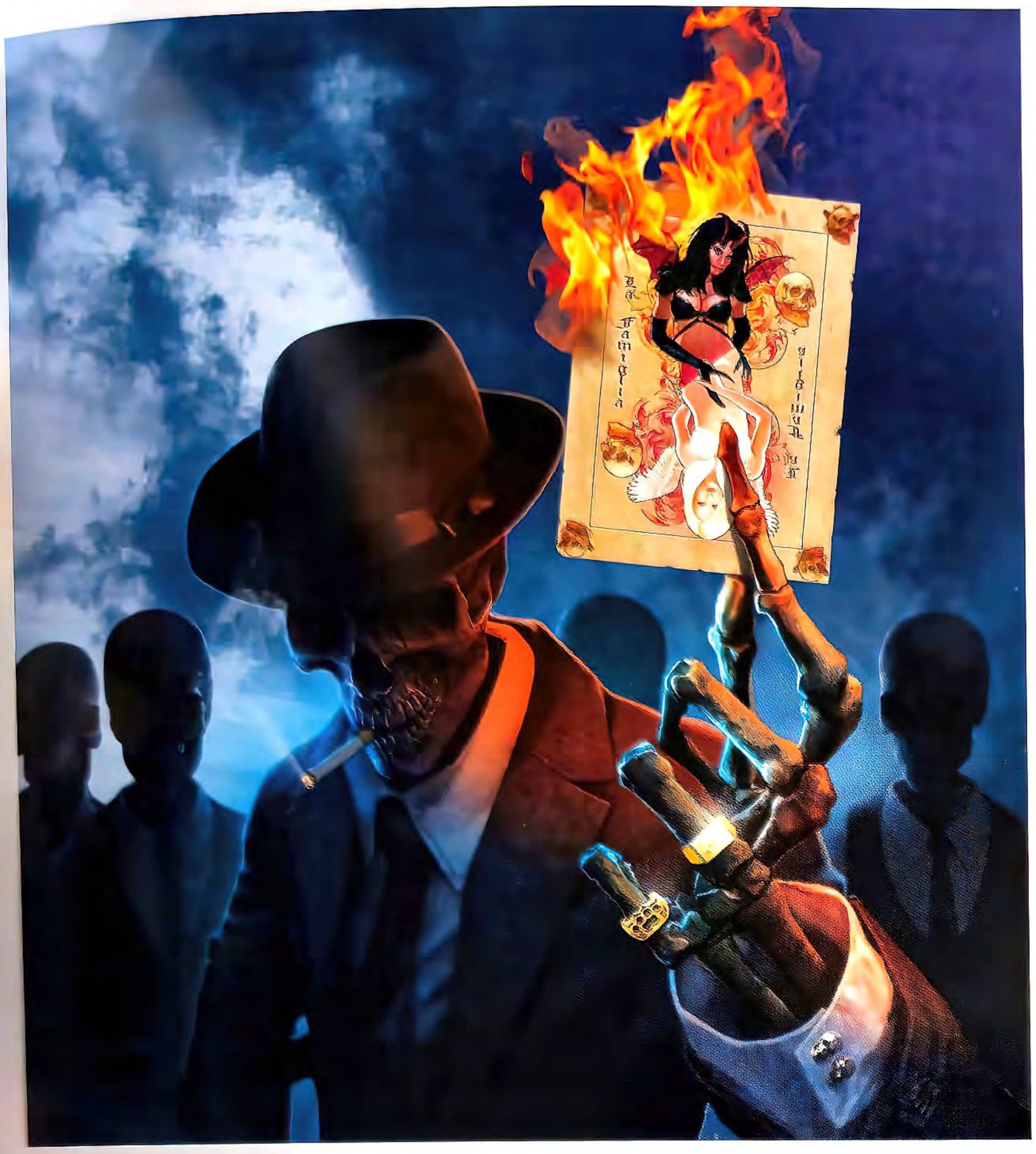
Brad Rigney

Art director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Planeswalker Pantheon *Medium:* Digital



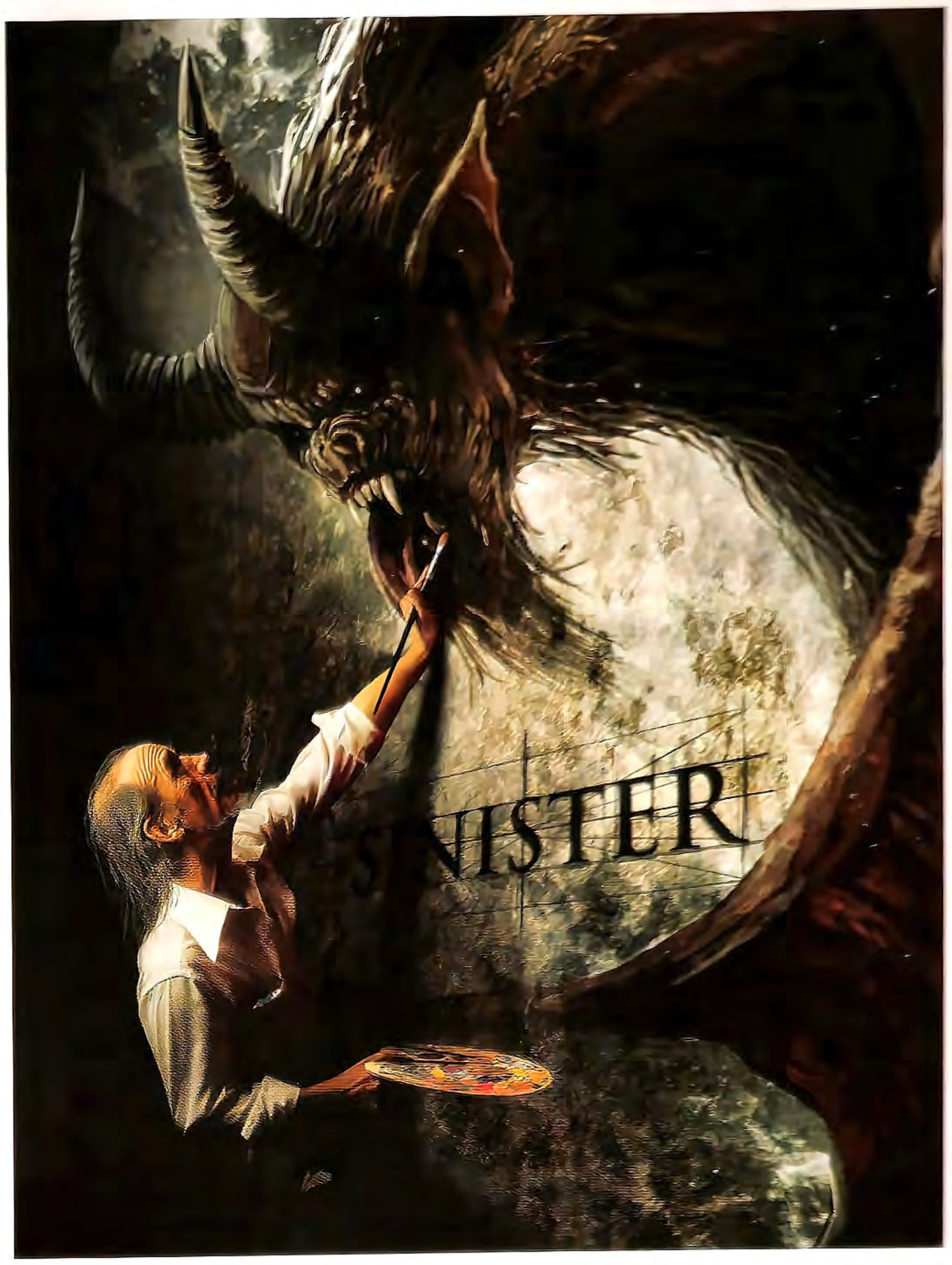
Joe Madureira

Art Director: John Mueller *Colorist:* Jonathan Kirtz *Client:* Vigil Games *Title:* Death Lives *Medium:* Digital



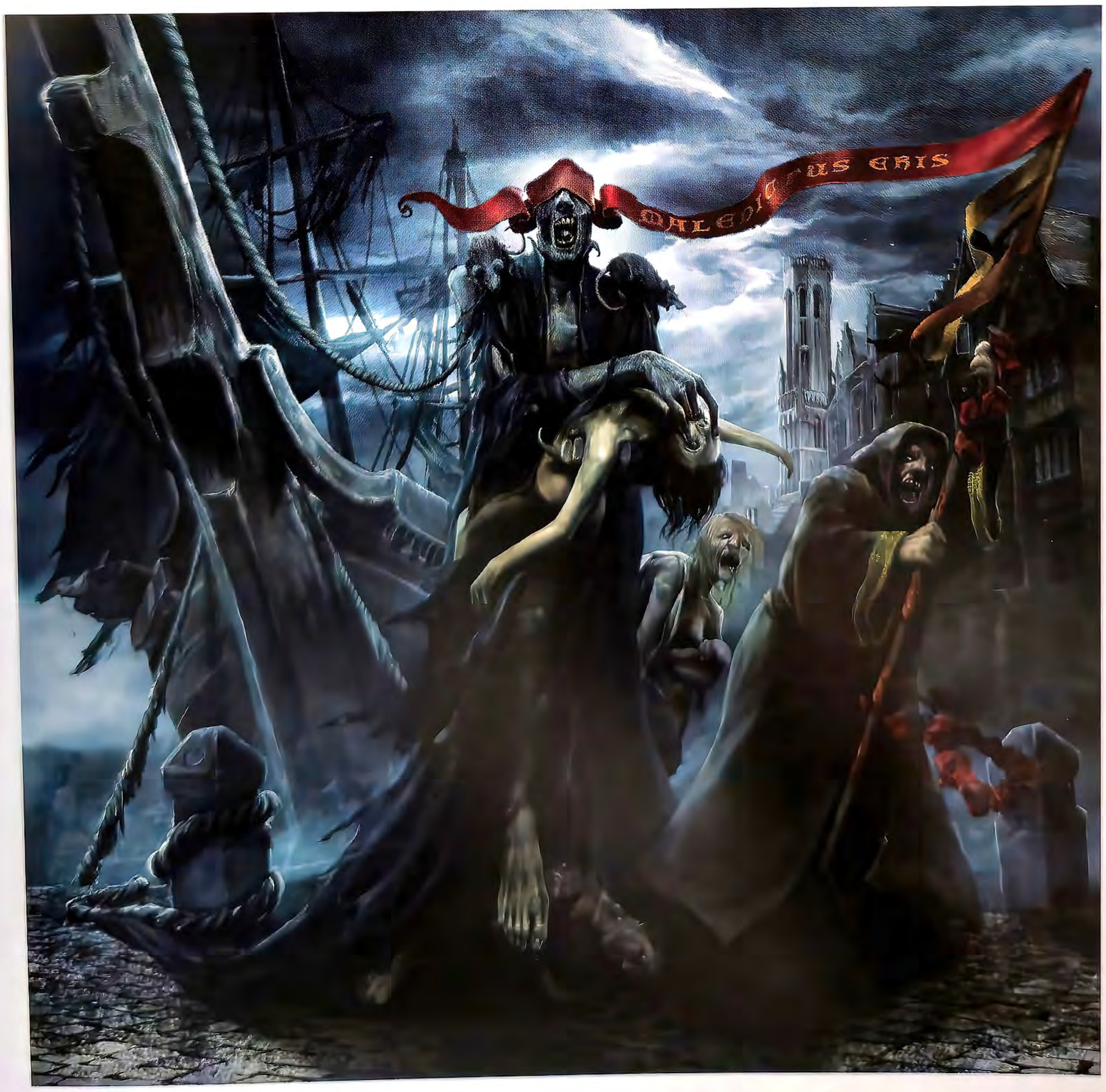
Marc Sasso

Client: Adrendaline Mob *Title:* Omerta *Medium:* Digital



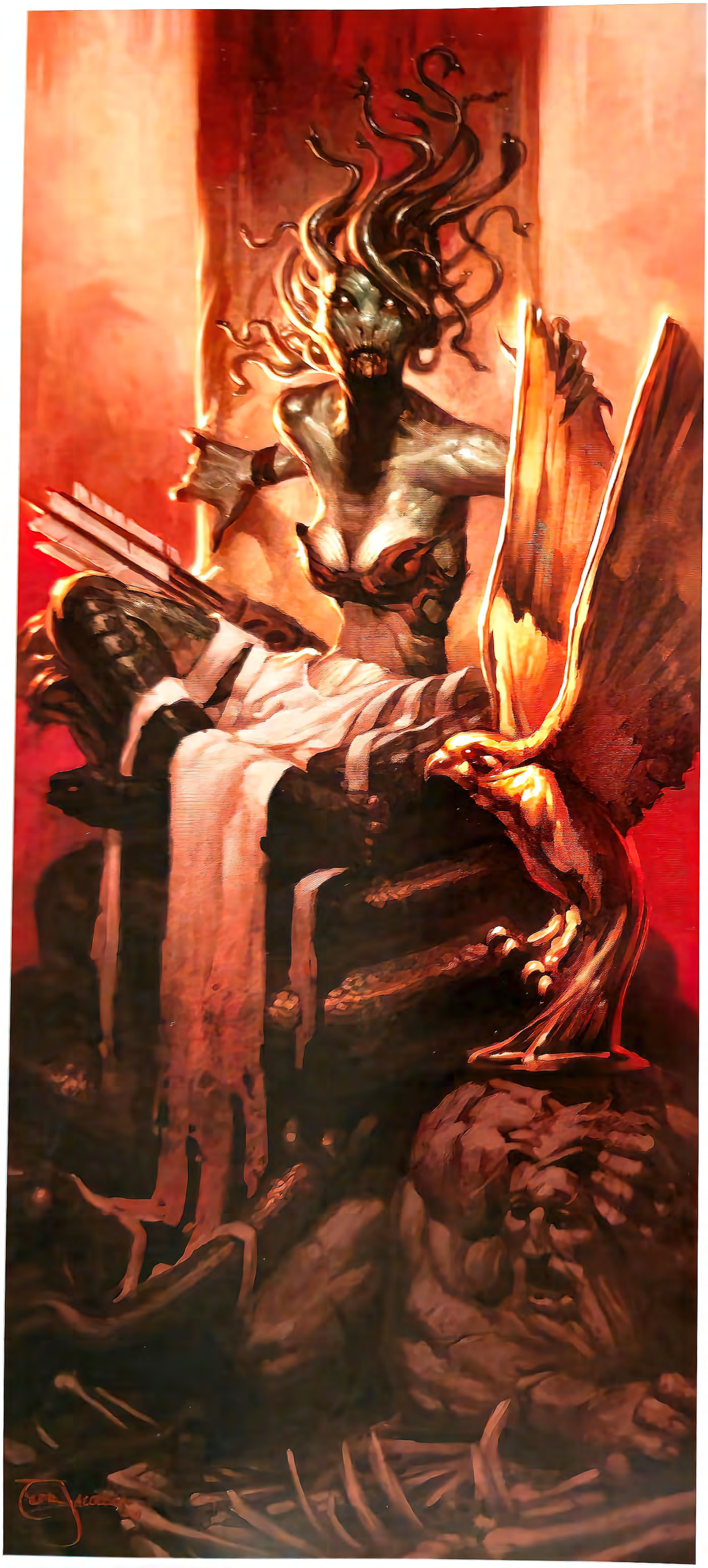
Gyula Havancsa'k

Client: Annihilator *Title:* Sinister *Size:* 21cm x 27.5cm



Gyula Havancsa'k

Client: Svartsot *Title:* Maledictus Eris *Size:* 21cm x 21cm



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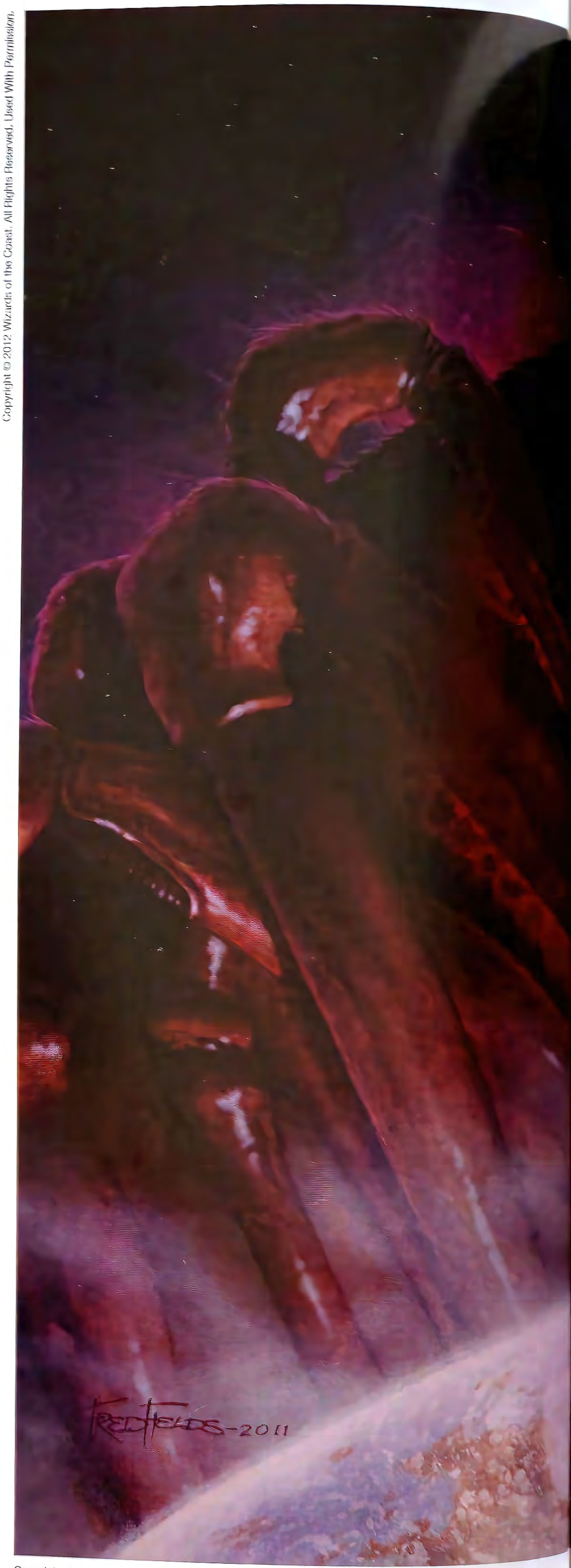
Tyler Jacobson

Art Director: Kate Irwin *Client:* Wizards of the Coast *Title:* Daask Crime Lord *Medium:* Digital



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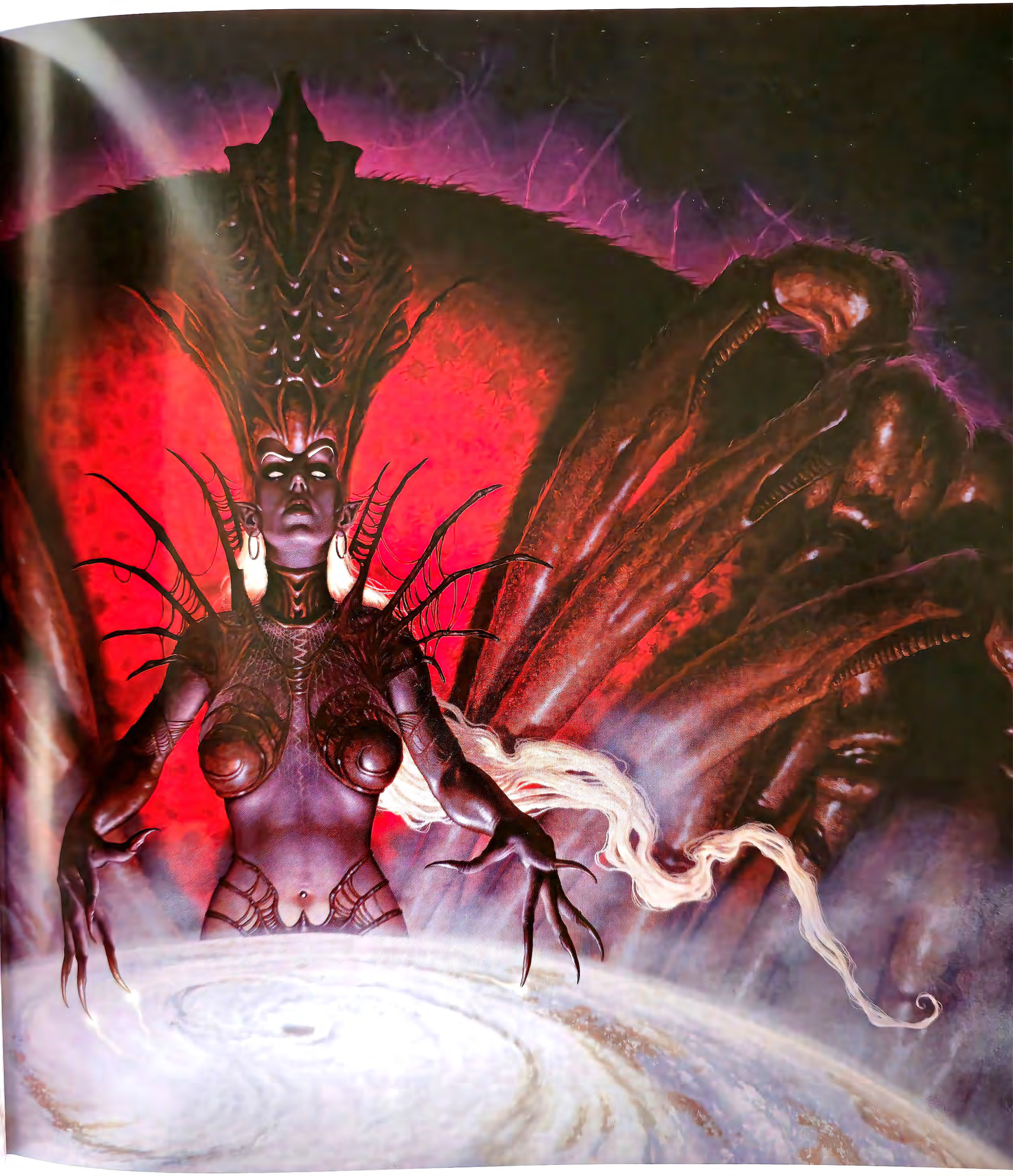
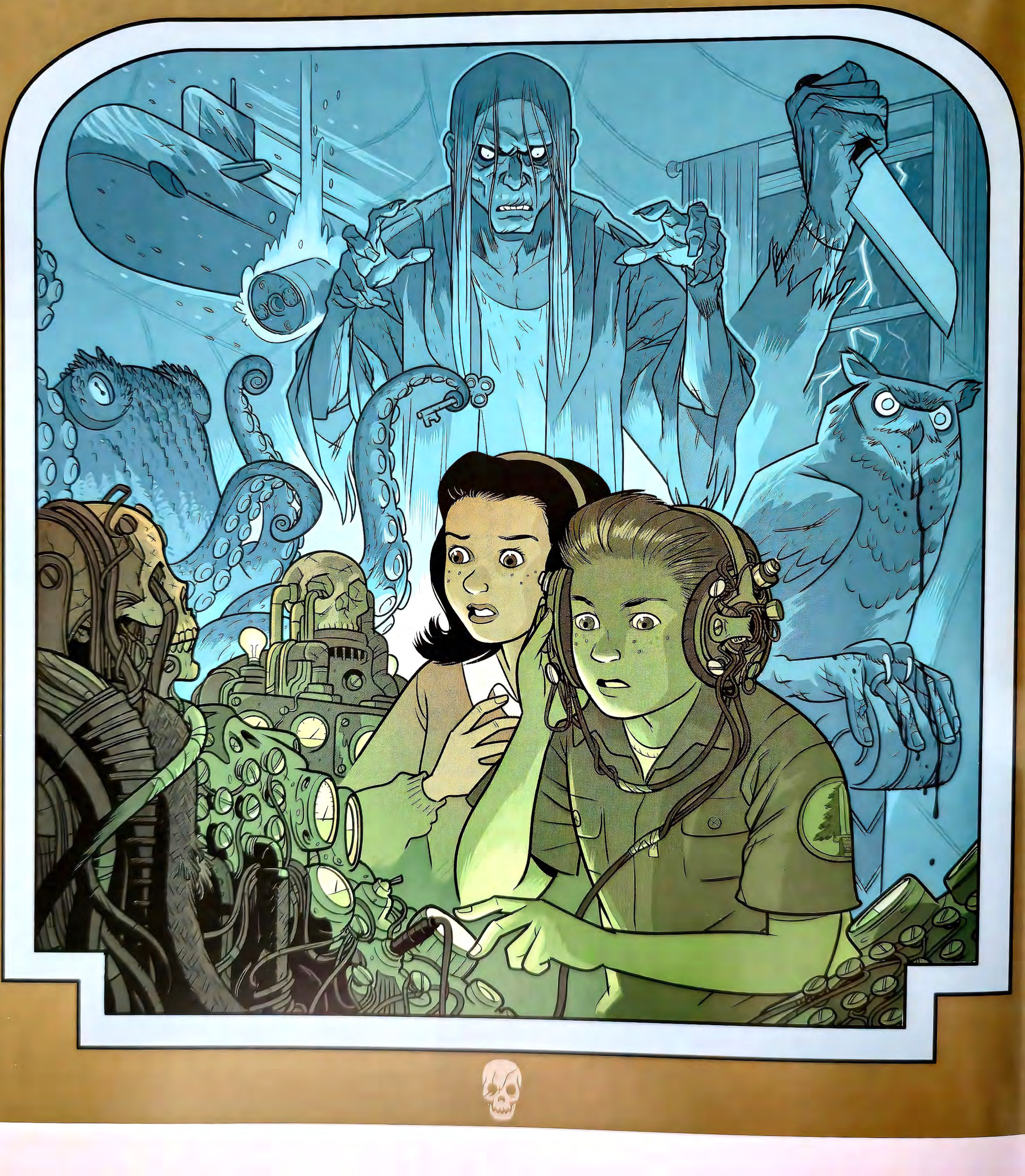


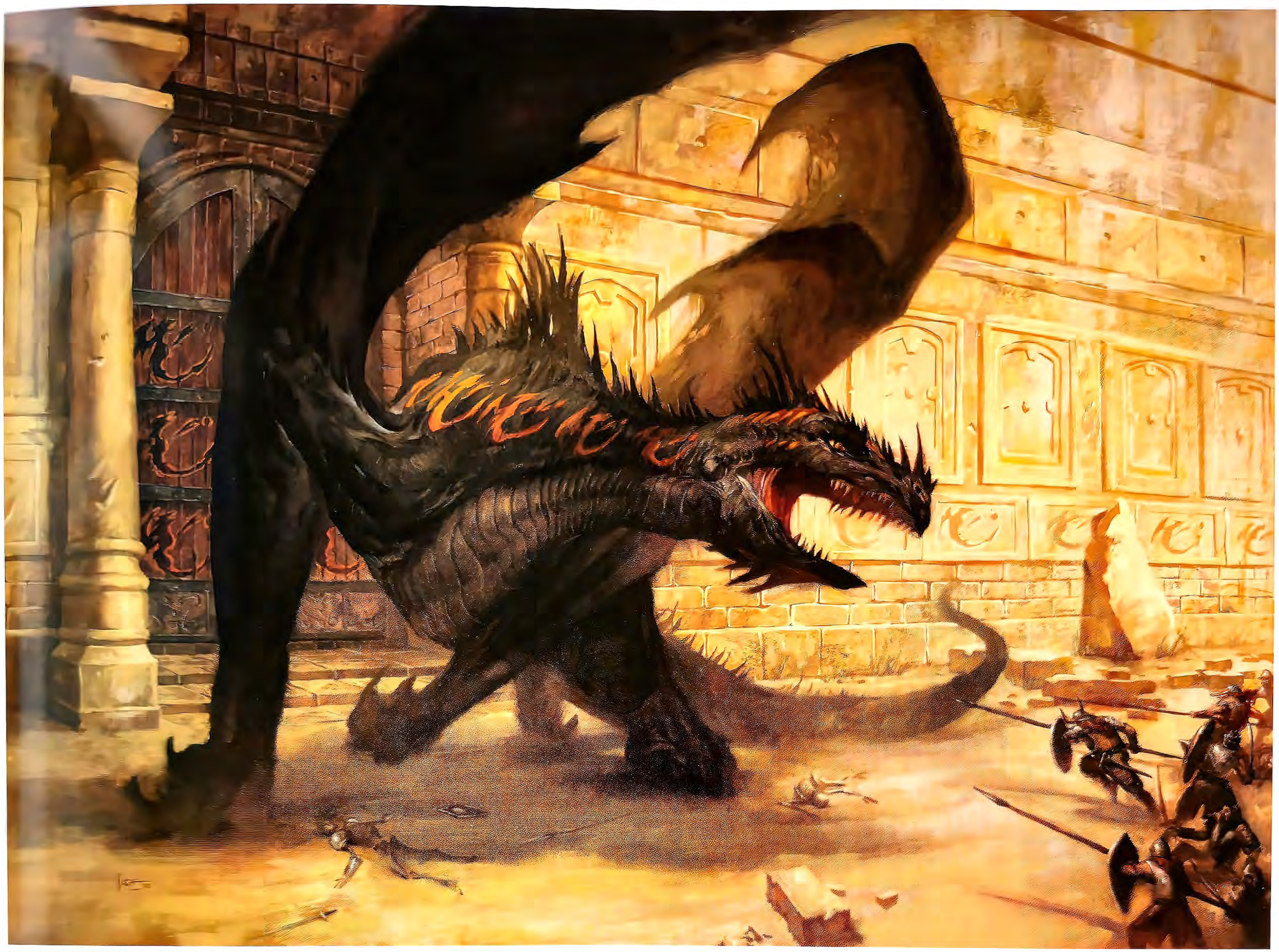
Fred Fields

Art Director: Jeff DePuy *Client:* Dungeons & Dragons Online Turbine/Warner Bros. *Title:* Lolth *Size:* 24"x18" *Medium:* Oil



Matt Smith

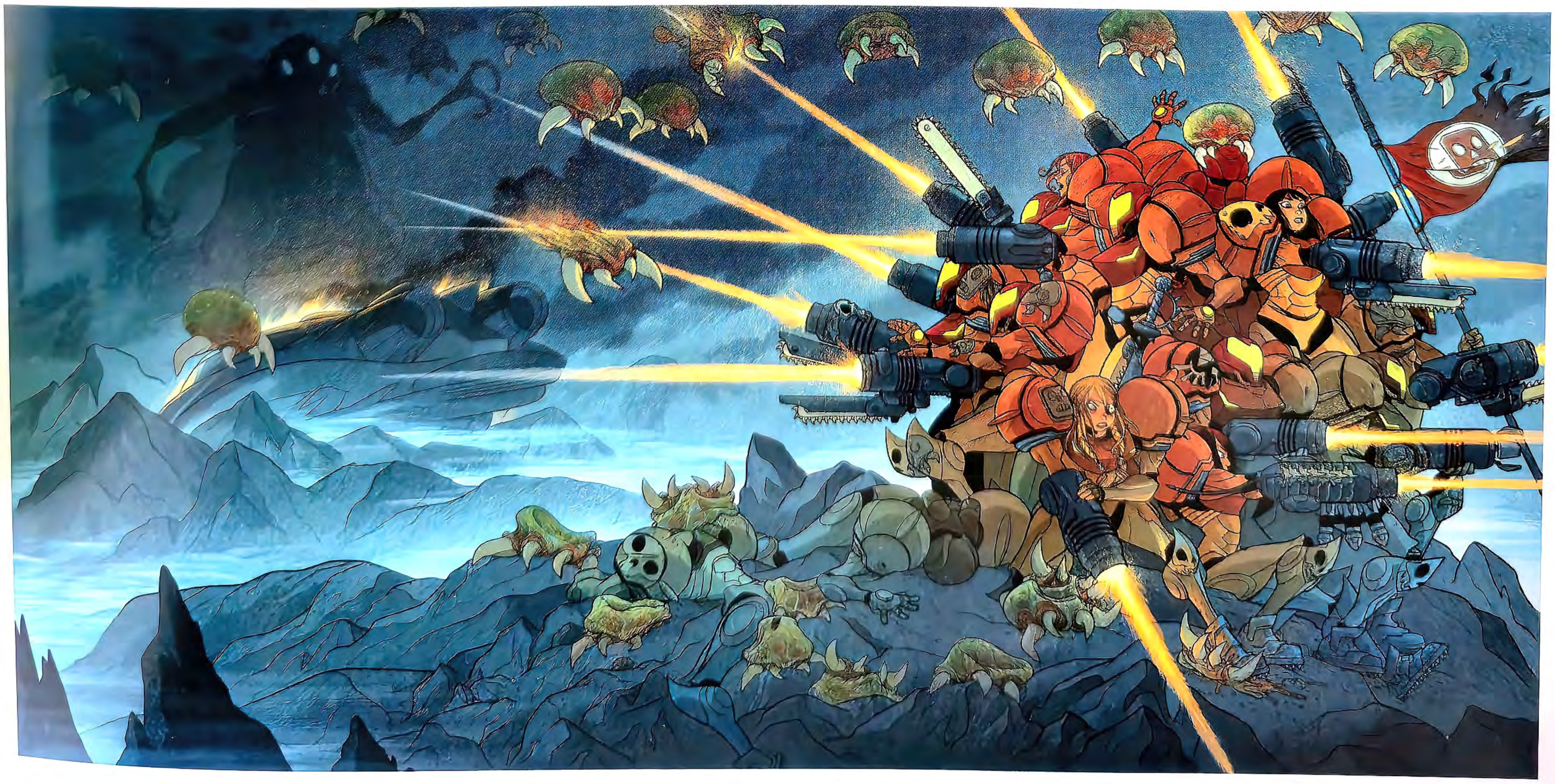
Art Director: Aidan Baker *Designer:* Matt Smith *Client:* Aidan Baker [music CD] *Title:* Spectrum of Distraction *Size:* 12"x12" *Medium:* Digital



Legends of Norrath © 2011 Sony ONline entertainment, LLC

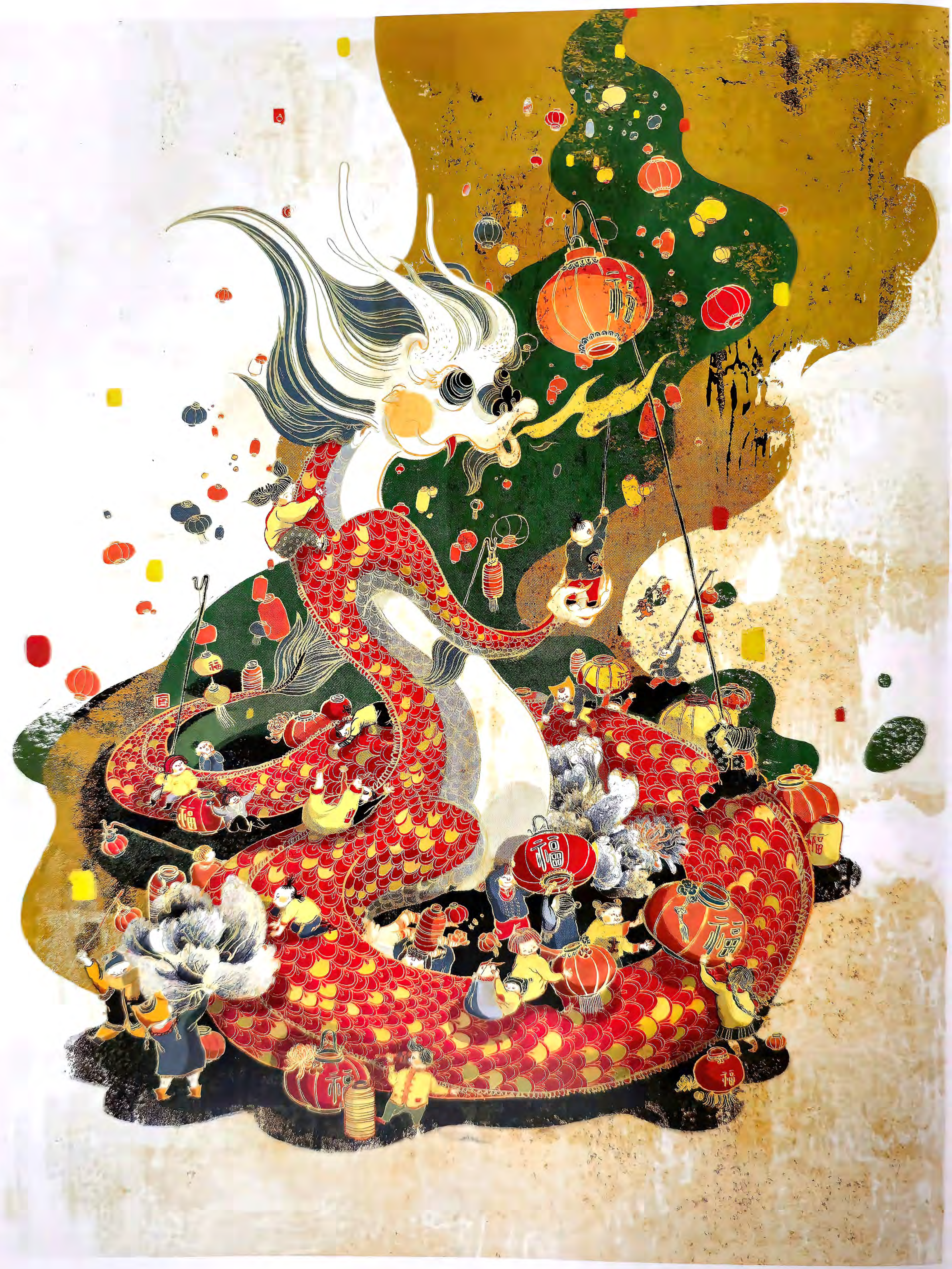
Lucas Graciano

Art Director: Joe Shoopack *Client:* Sony Online Entertainment *Title:* Temple Guardian *Size:* 20"x16" *Medium:* Oil



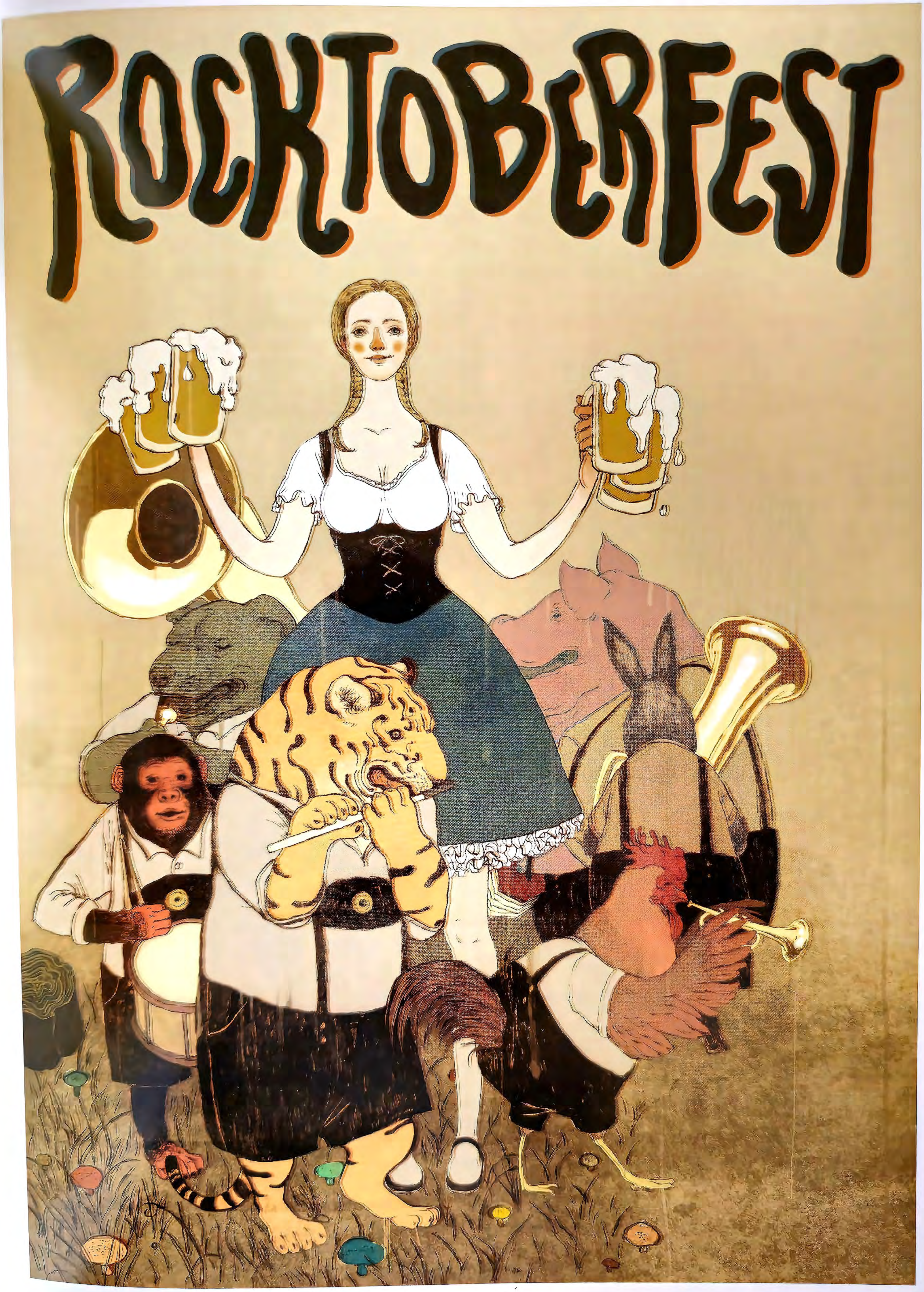
Matt Smith

Art Director: The Minibosses *Designer:* Matt Smith *Client:* The Minibosses [band] *Title:* Brass 2 *Size:* 24"x12" *Medium:* Digital



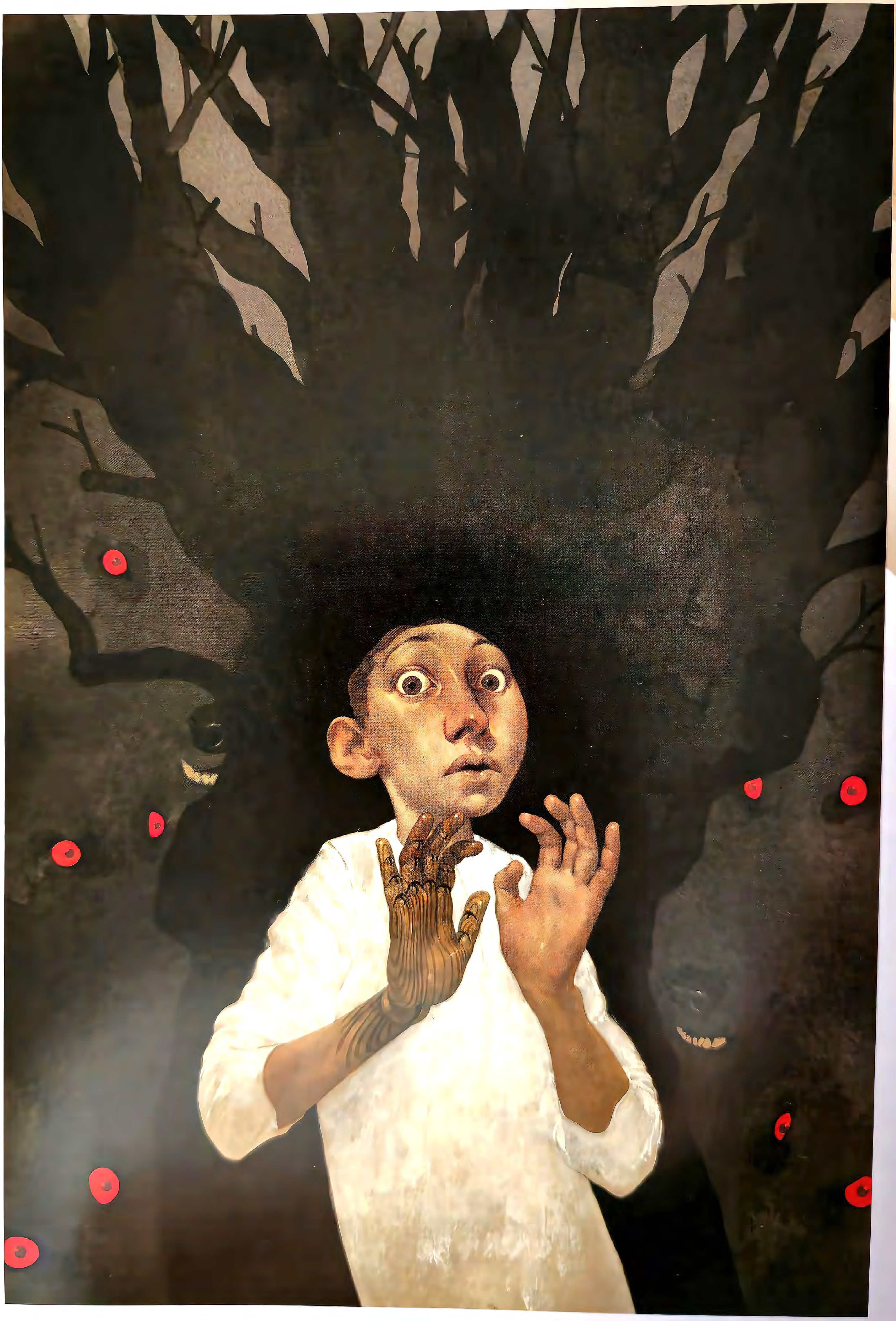
Victo Ngai

Art Director: Benjamin Milam *Designer:* Jason Fisher *Client:* McDonald's® *Title:* Dragon Year Poster *Size:* 24"x36" *Medium:* Mixed


ROCKTOBERFEST

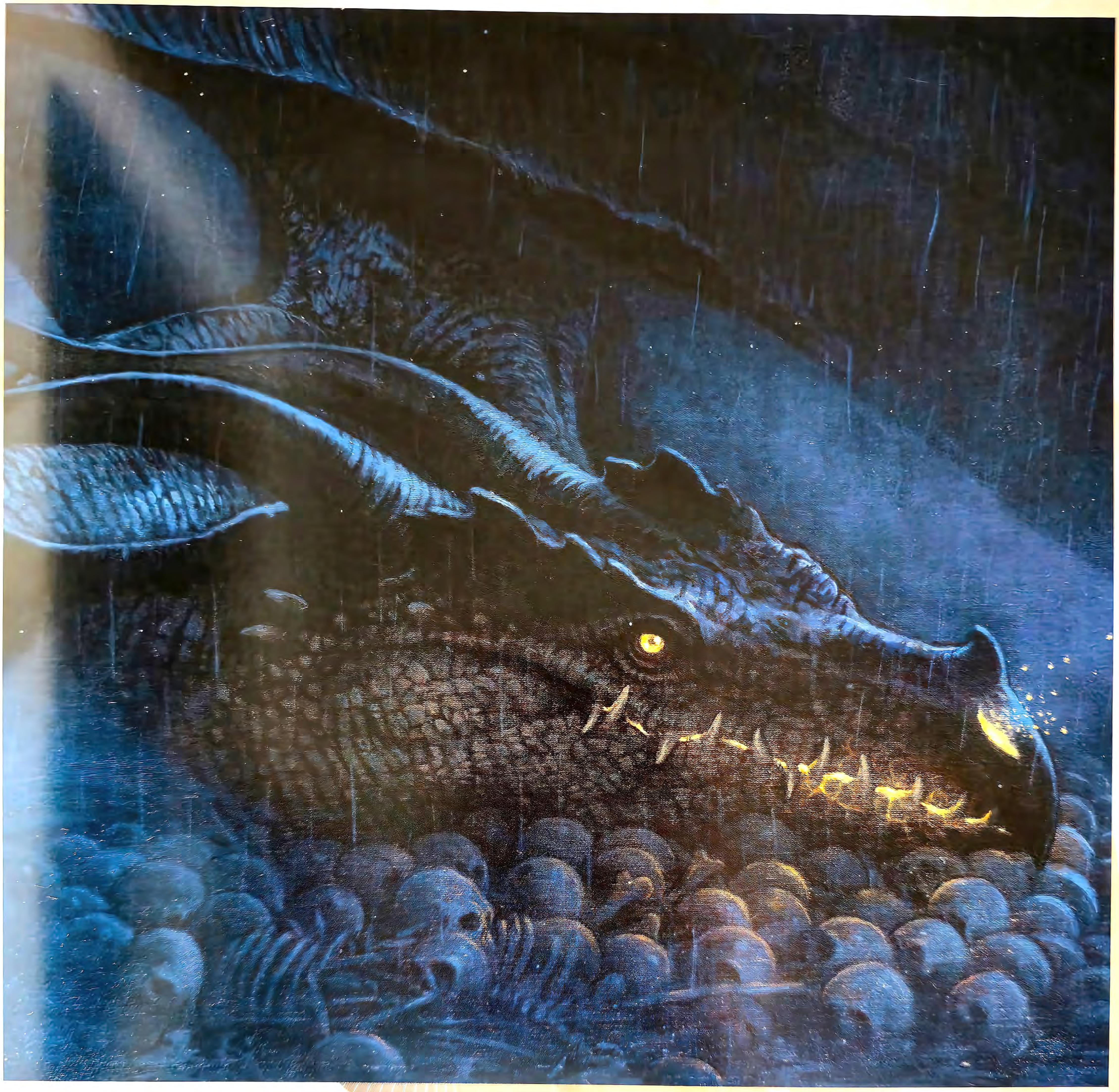
Tony Huynh

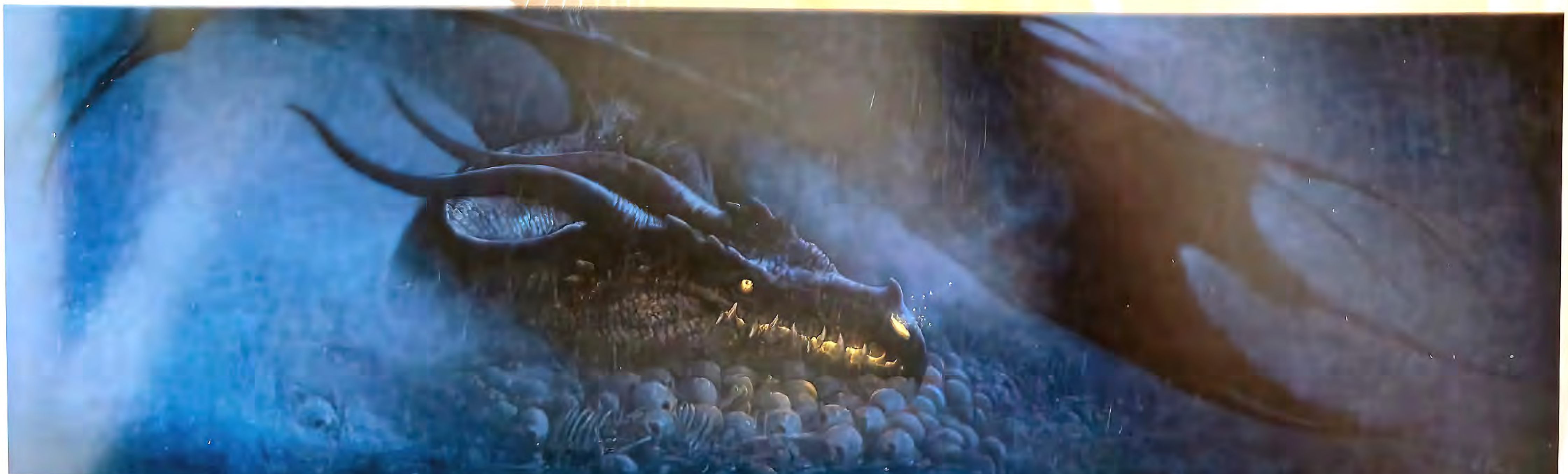
Art Director: Alan Lucchesi *Client:* Soundwave Studios *Title:* Rocktoberfest *Size:* 16"x20" *Medium:* Mixed



Edward Kinsella III

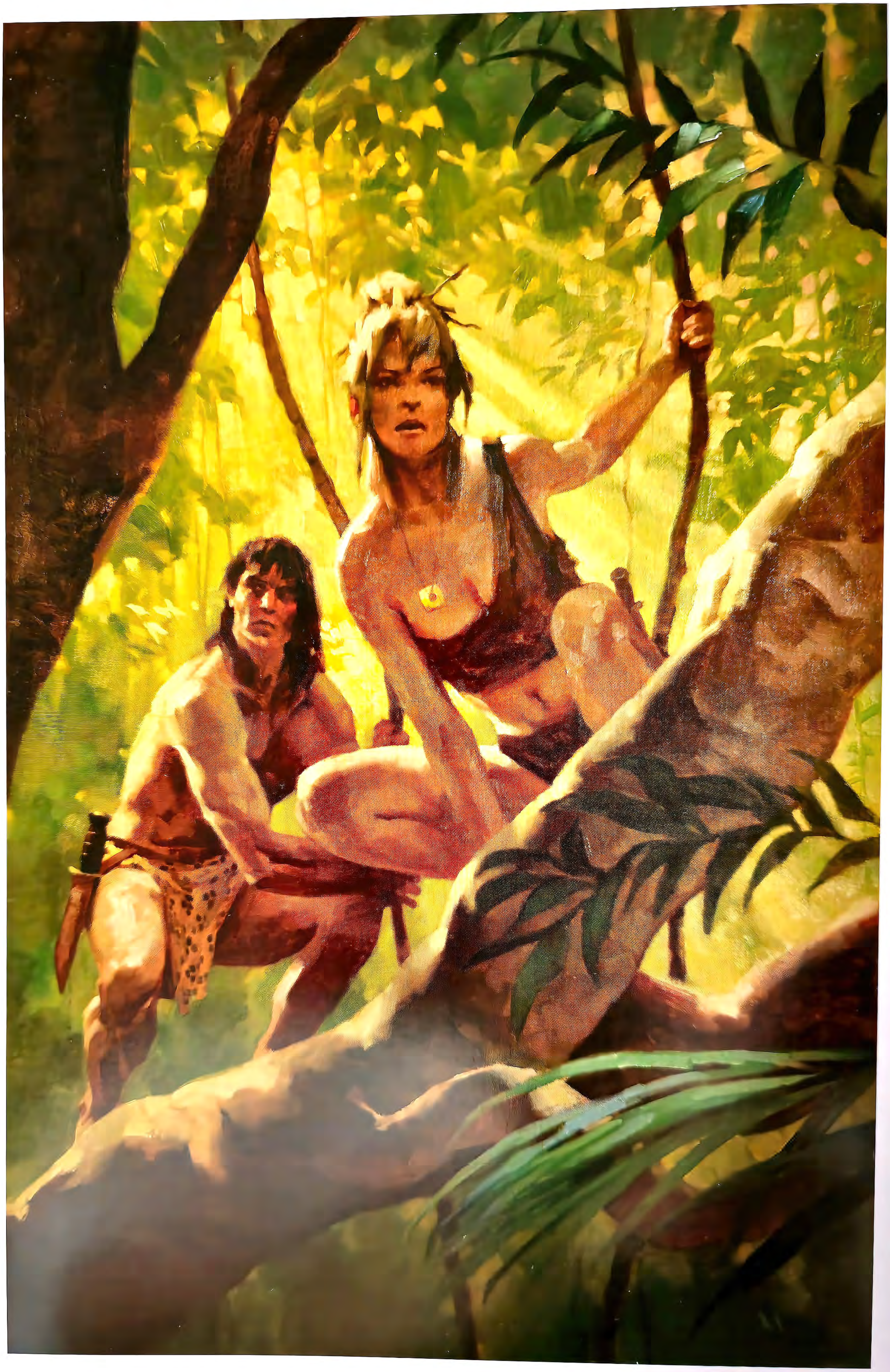
Art Director: Laurent Linn *Client:* Simon & Schuster *Title:* Wooden Bones *Size:* 18"x22.5" *Medium:* Mixed





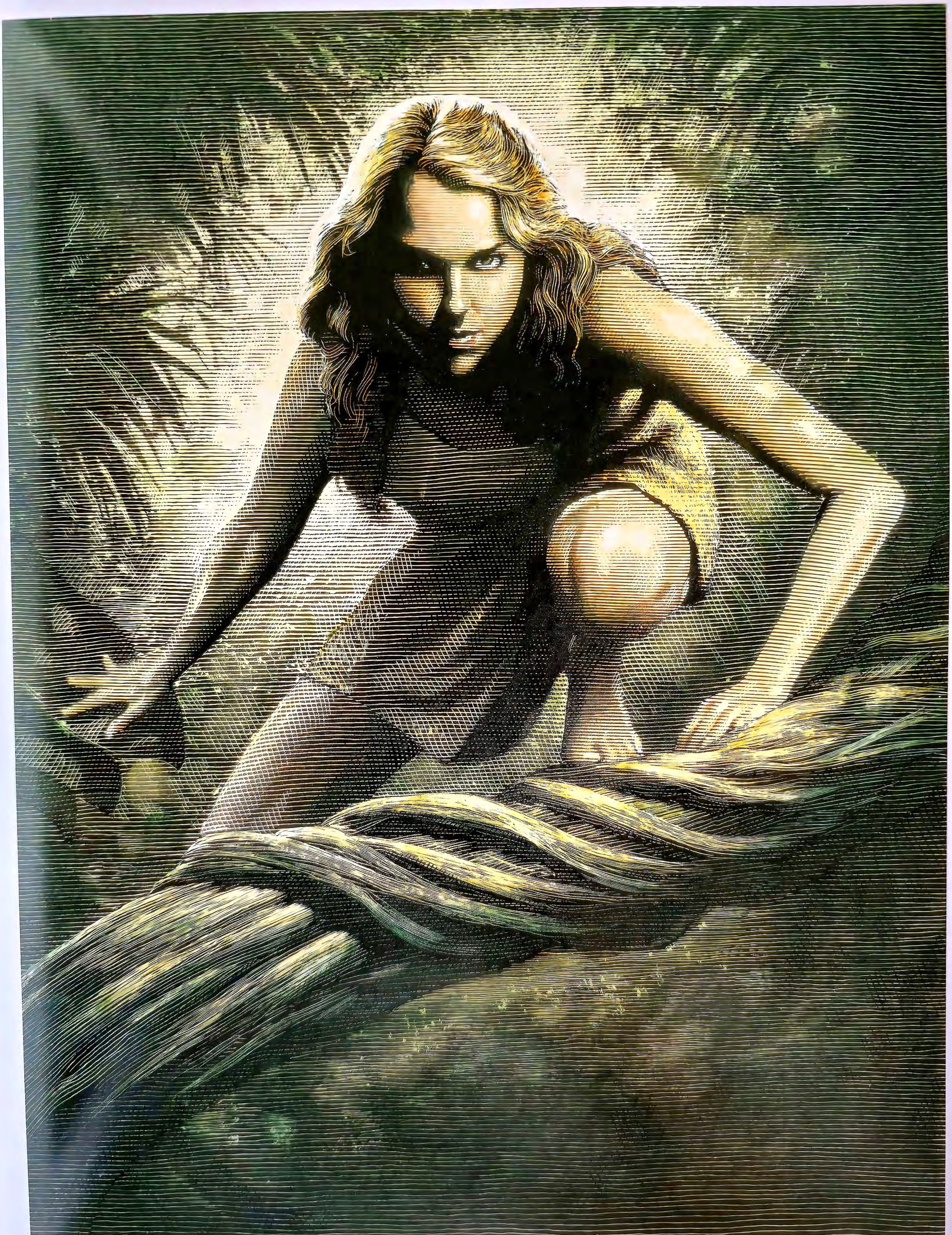
Jean-Baptiste Monge

Client: Daniel Maghen Editions *Title:* Ragnarok *Size:* 43"x13.75" *Medium:* Oil on canvas



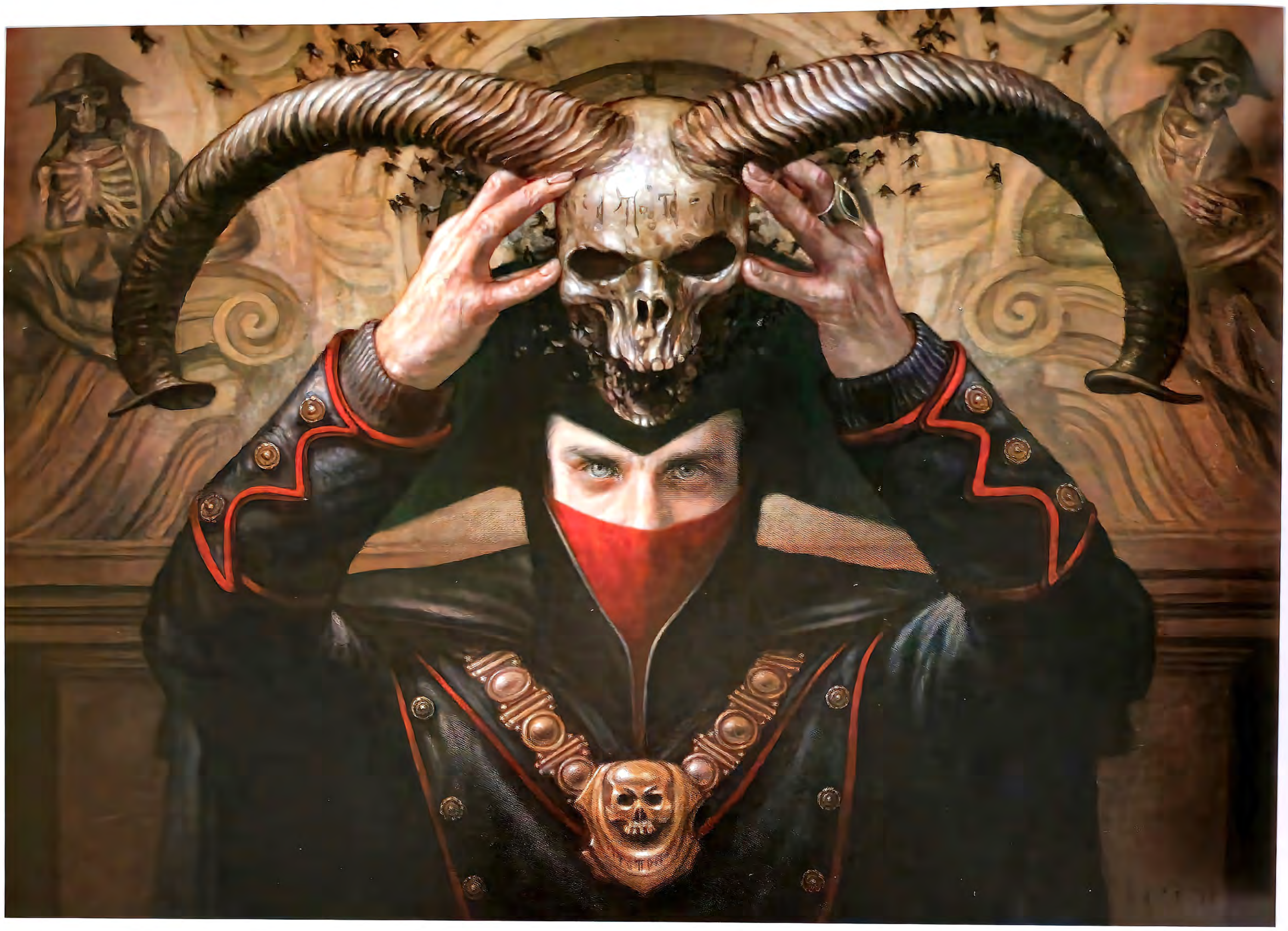
Gregory Manchess

Art director: Irene Gallo *Client:* Tor Books *Title:* Jane *Size:* 24"x36" *Medium:* Oil on linen



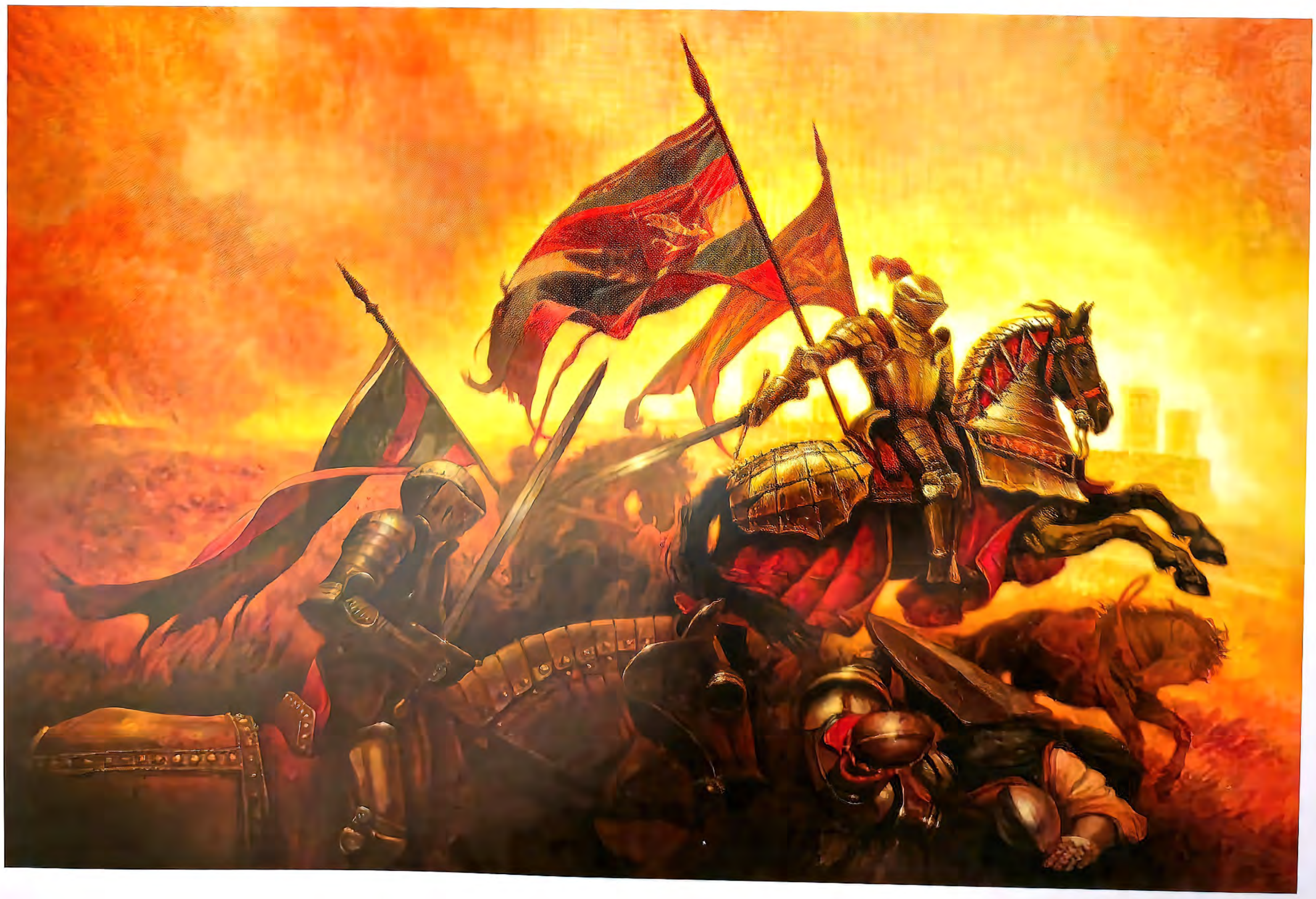
Mark Summers

Colorist: Irene Gallo *Client:* Tor Books *Title:* Jane *Medium:* Scratchboard/mixed



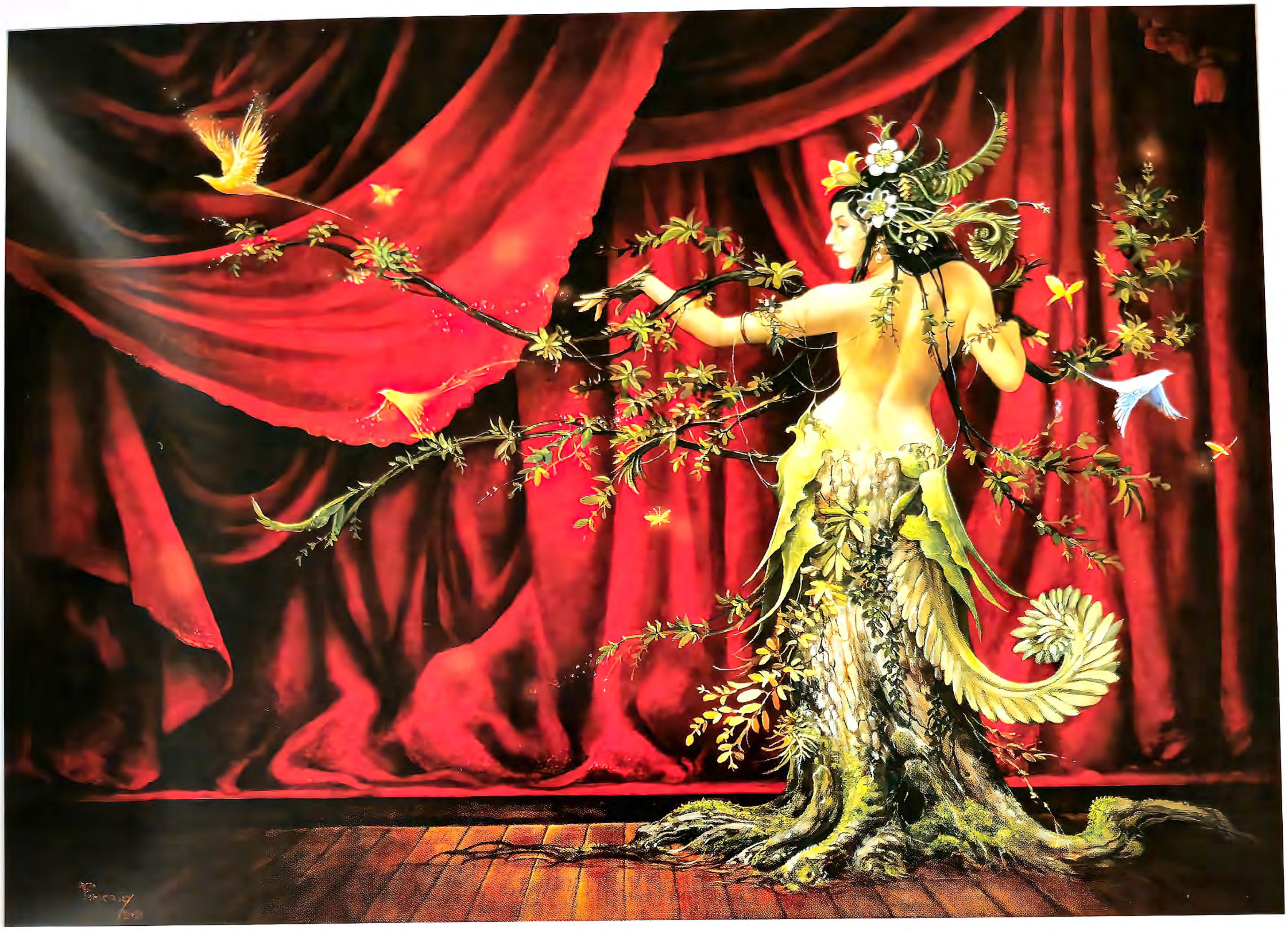
Volkan Baga

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Increasing Ambition *Size:* 20"x14.5" *Medium:* Oil



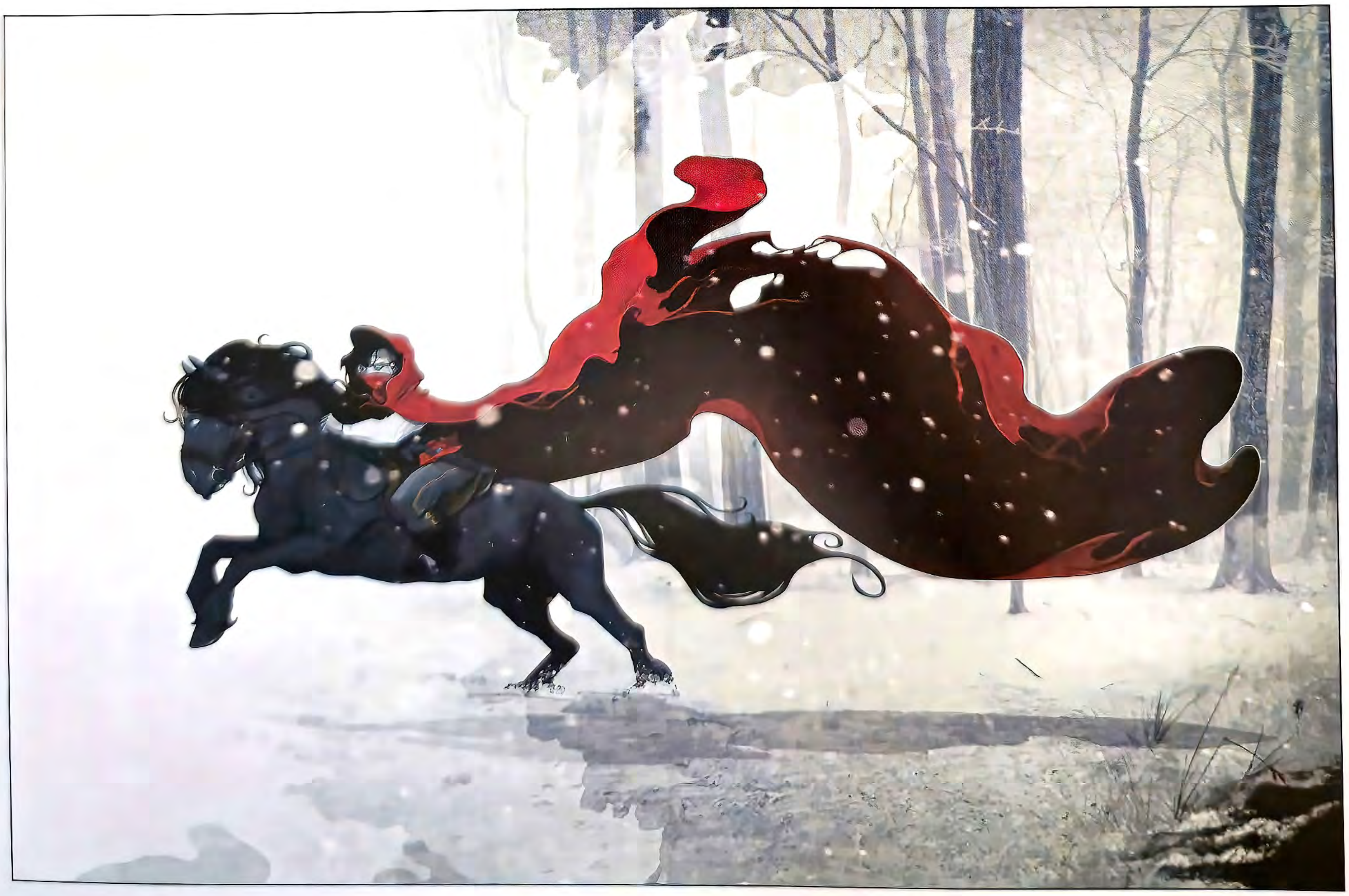
Martina Pilcrova

Designer: Martina Pilcrova *Client:* Talpress, Prague *Title:* A Storm of Swords—My Battle *Size:* 17"x12" *Medium:* Acrylic



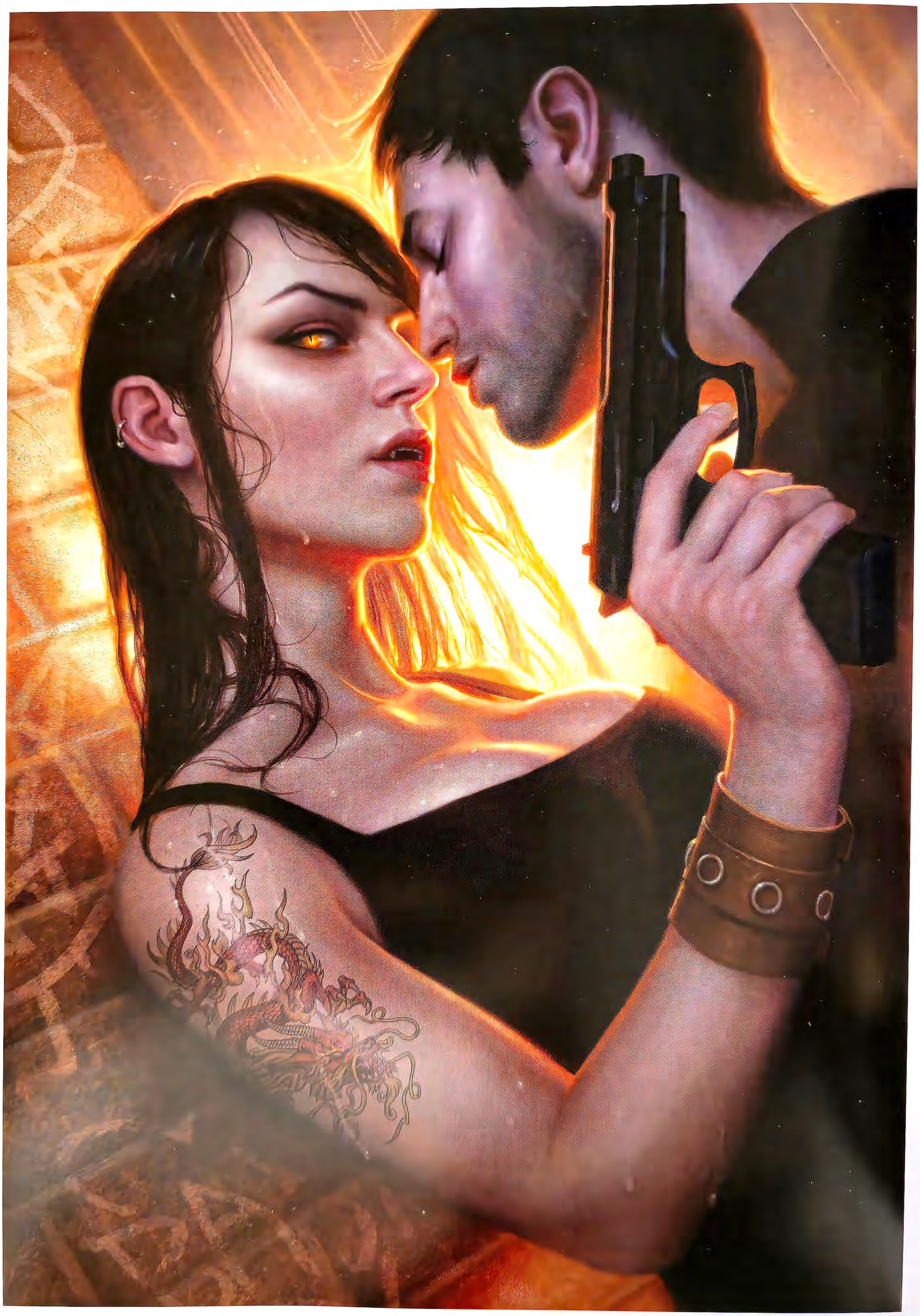
Severine Pineaux

Client: Au Bord des Continents *Title:* Gothic Faërie—The Dancer *Size:* 65cm x 50cm *Medium:* Oil on canvas



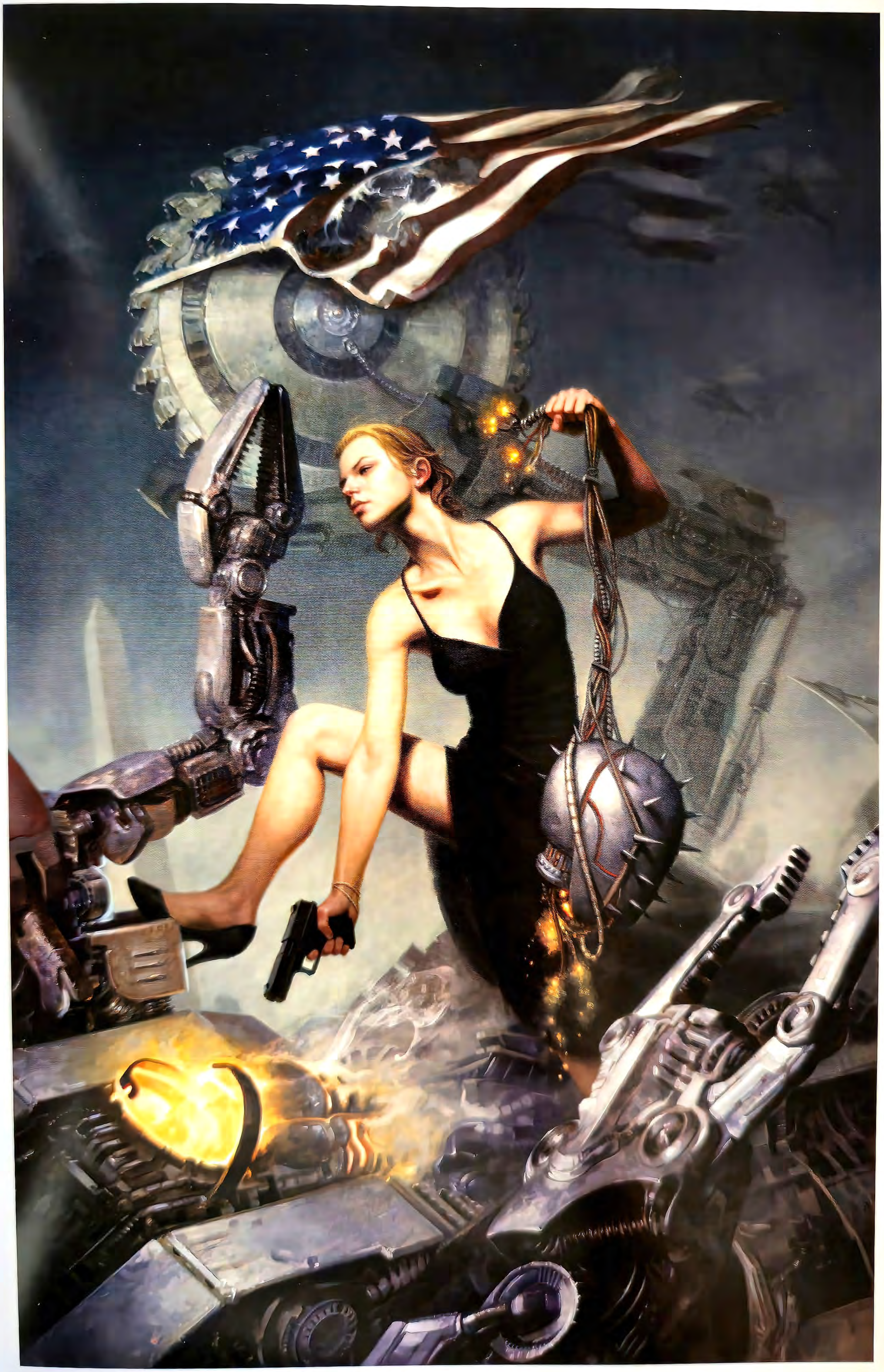
Vanja Todoric

Client: Orfelin Izdavastvo *Title:* Trivun Kalaba Riding His Black Steed *Medium:* Digital



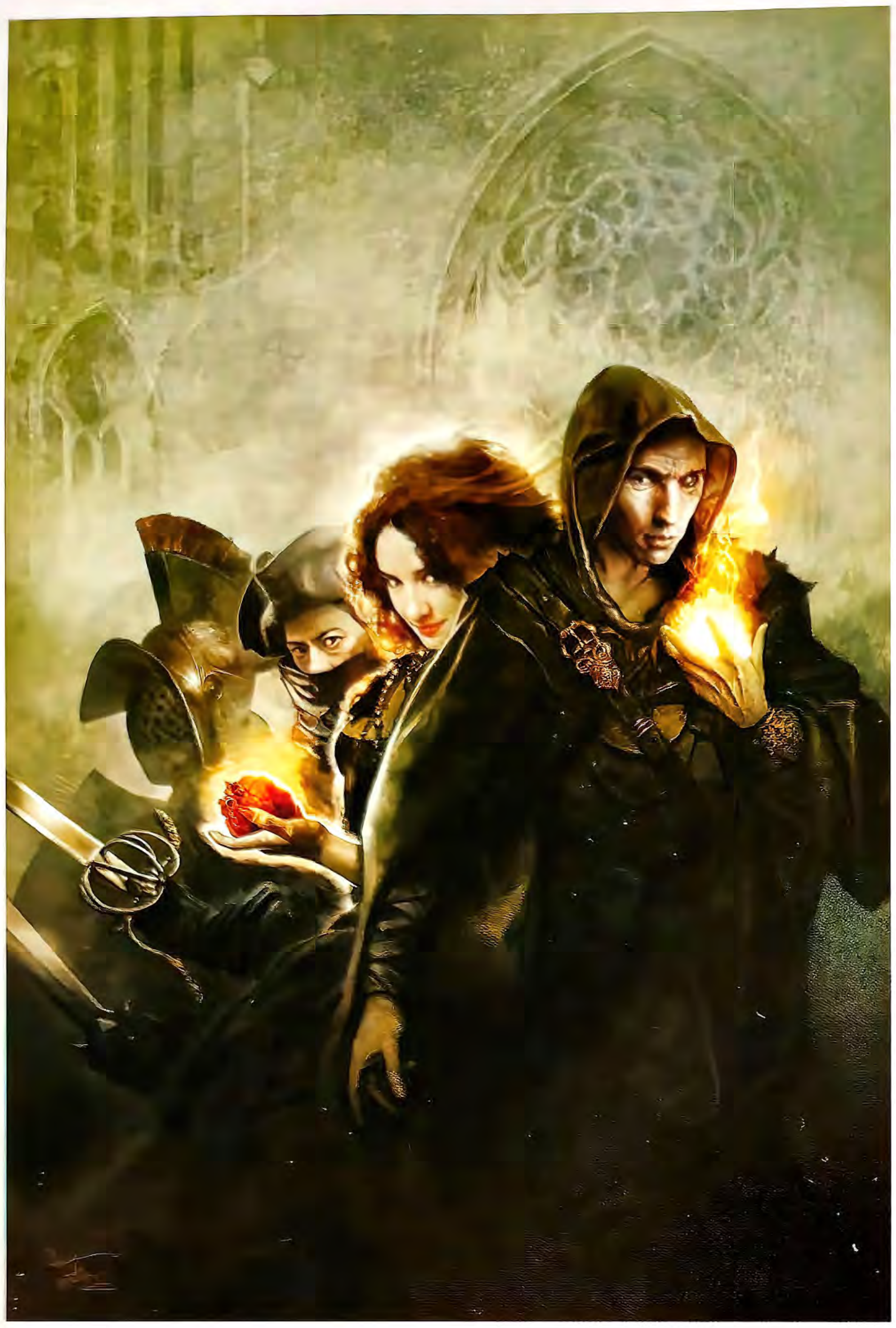
Dan Dos Santos

Art Director: Toni Weisskopf *Client:* Baen Books *Title:* The Wild Side *Size:* 20"x30" *Medium:* Oil



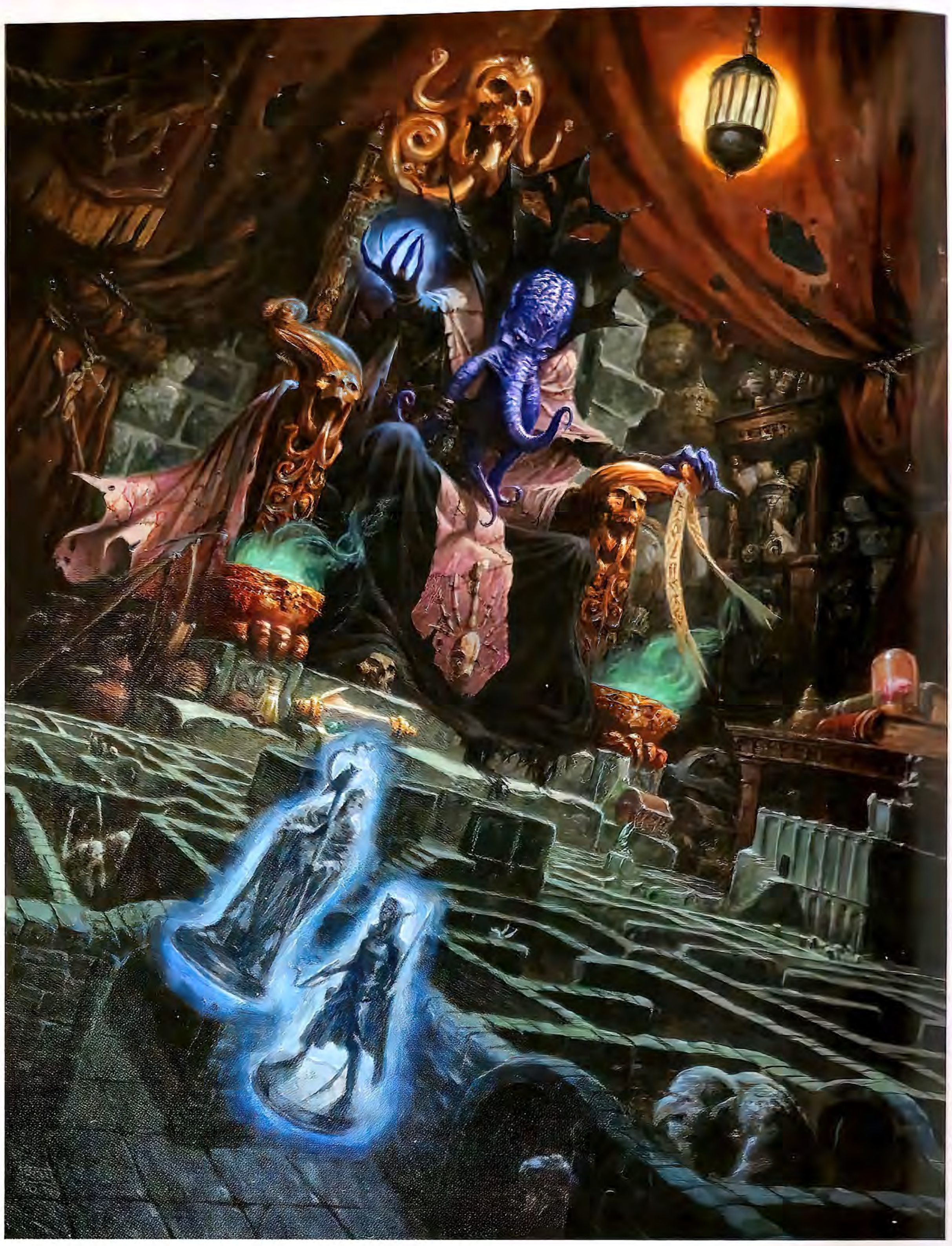
Dan Dos Santos & David Palumbo

Art Director: Sheila Gilbert *Client:* DAW Books *Title:* Alien Diplomacy *Size:* 20"x30" *Medium:* Oil



Peter Tikos & Richard Vass

Client: Delta Vision *Title:* Ifin Nights 2 *Size:* 7.2"x10.6" *Medium:* Pencil & digital



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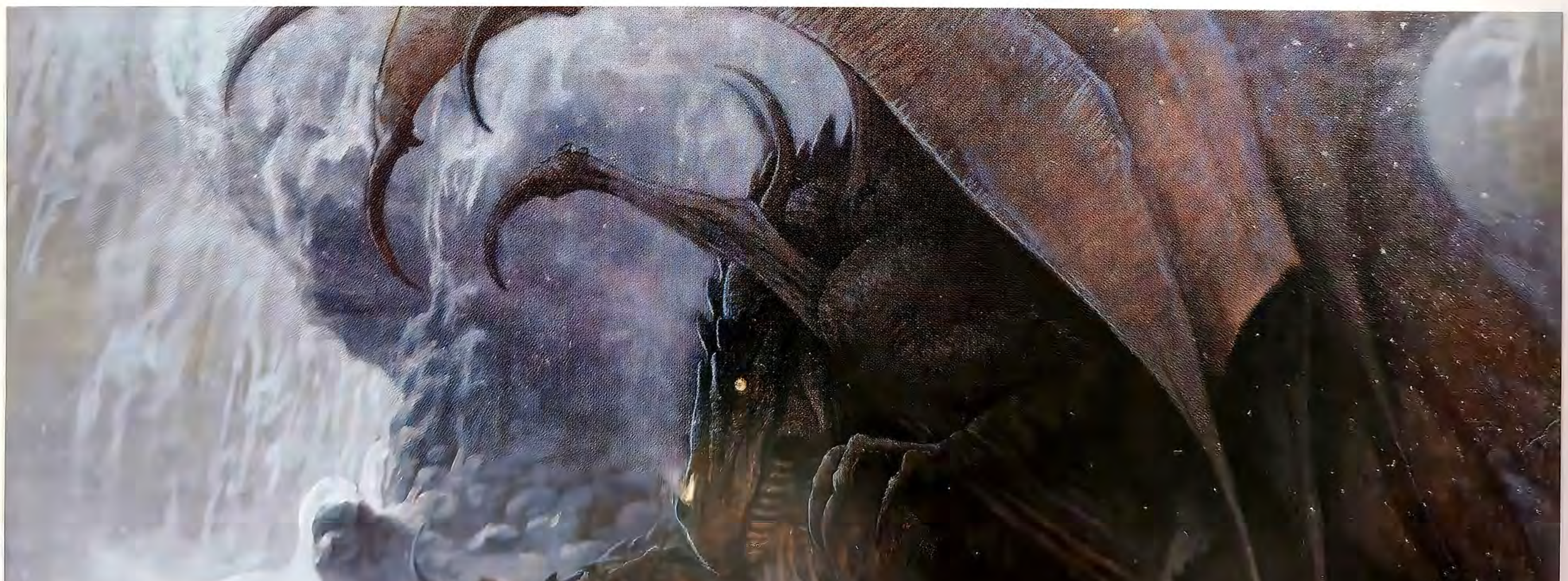
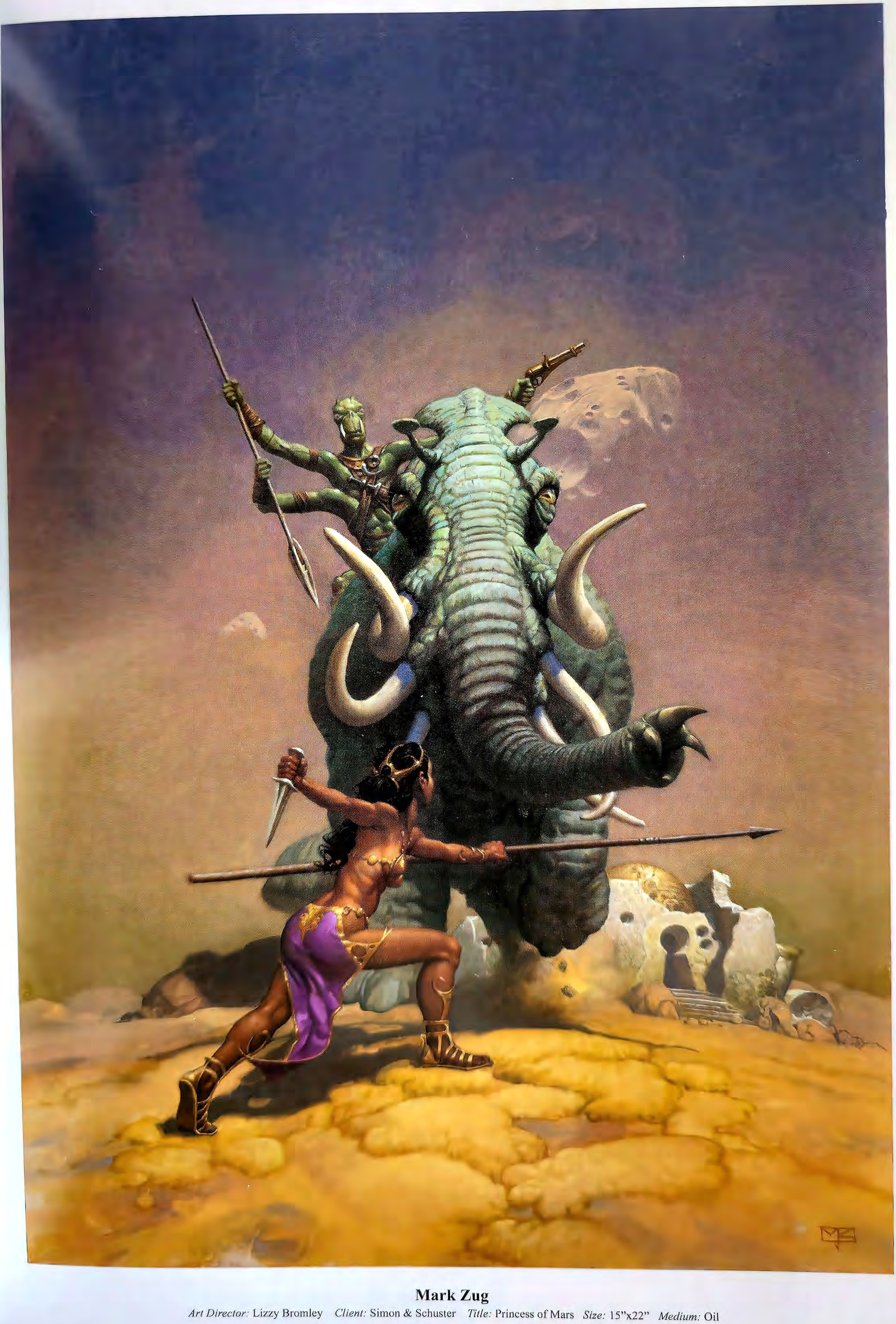
Ralph Horsley

Art Director: Kate Irwin *Client:* Wizards of the Coast *Title:* Dungeon Map Control *Medium:* Acrylic



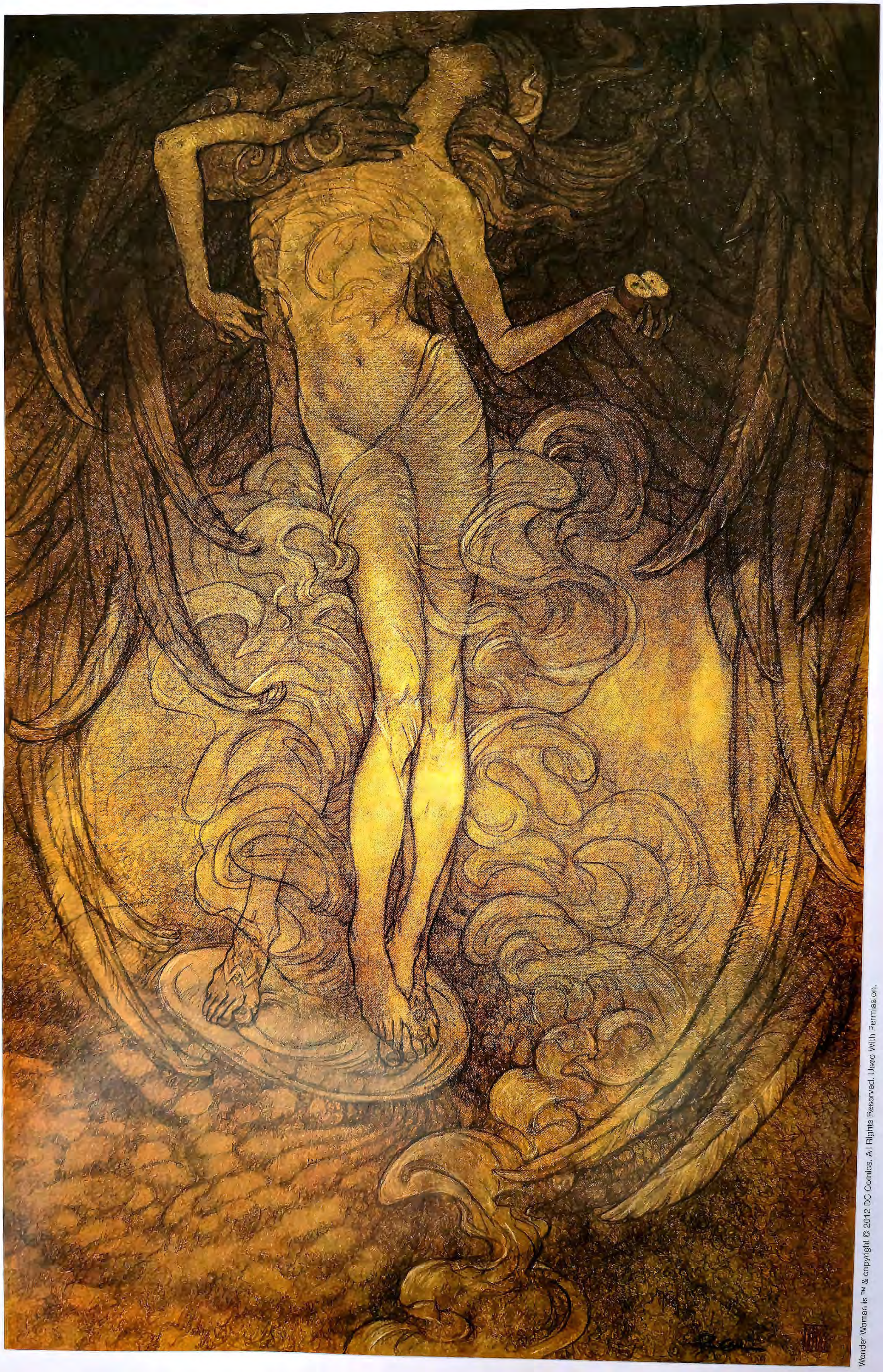
Jean-Baptiste Monge

Client: Daniel Maghen Editions *Title:* The Beast *Size:* 27.5"x19.75" *Medium:* Oil on canvas board



Mark Zug

Art Director: Lizzy Bromley *Client:* Simon & Schuster *Title:* Princess of Mars *Size:* 15"x22" *Medium:* Oil



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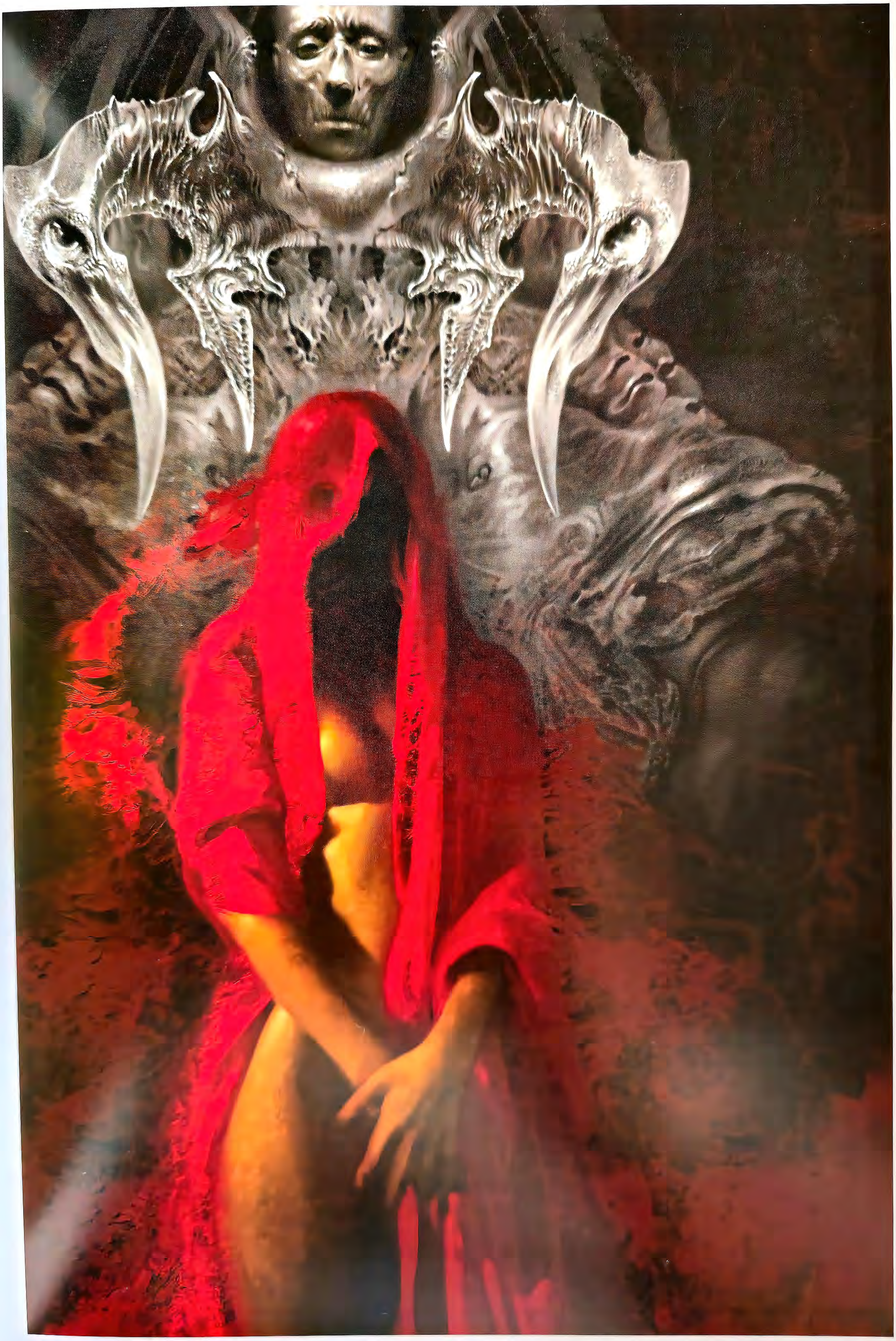
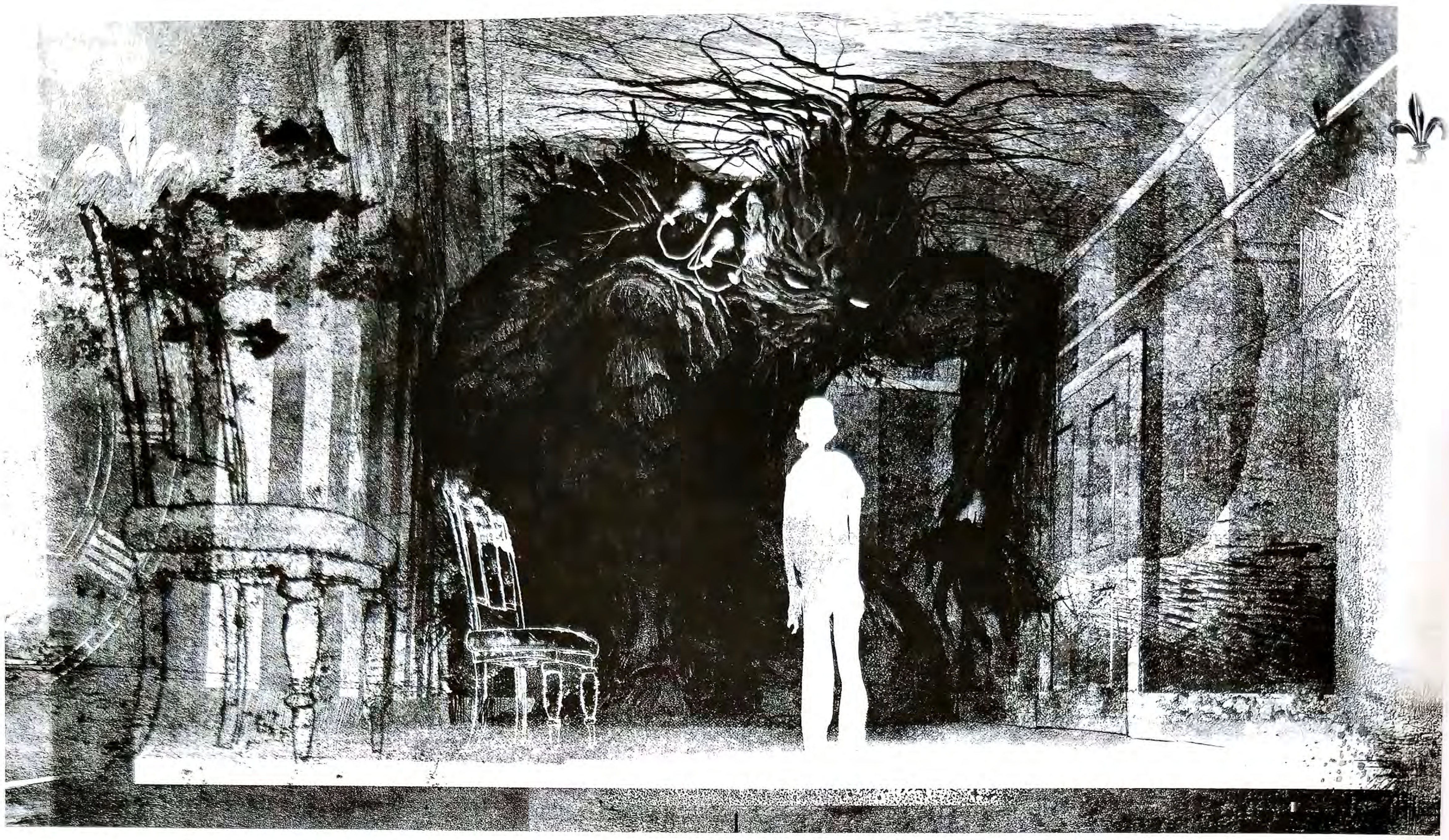
Rebecca Guay

Art Director: Karen Berger *Client:* Vertigo *Title:* Kiss of Knowledge/Flight of Angels *Size:* 9"x12" *Medium:* Pencil & gouache



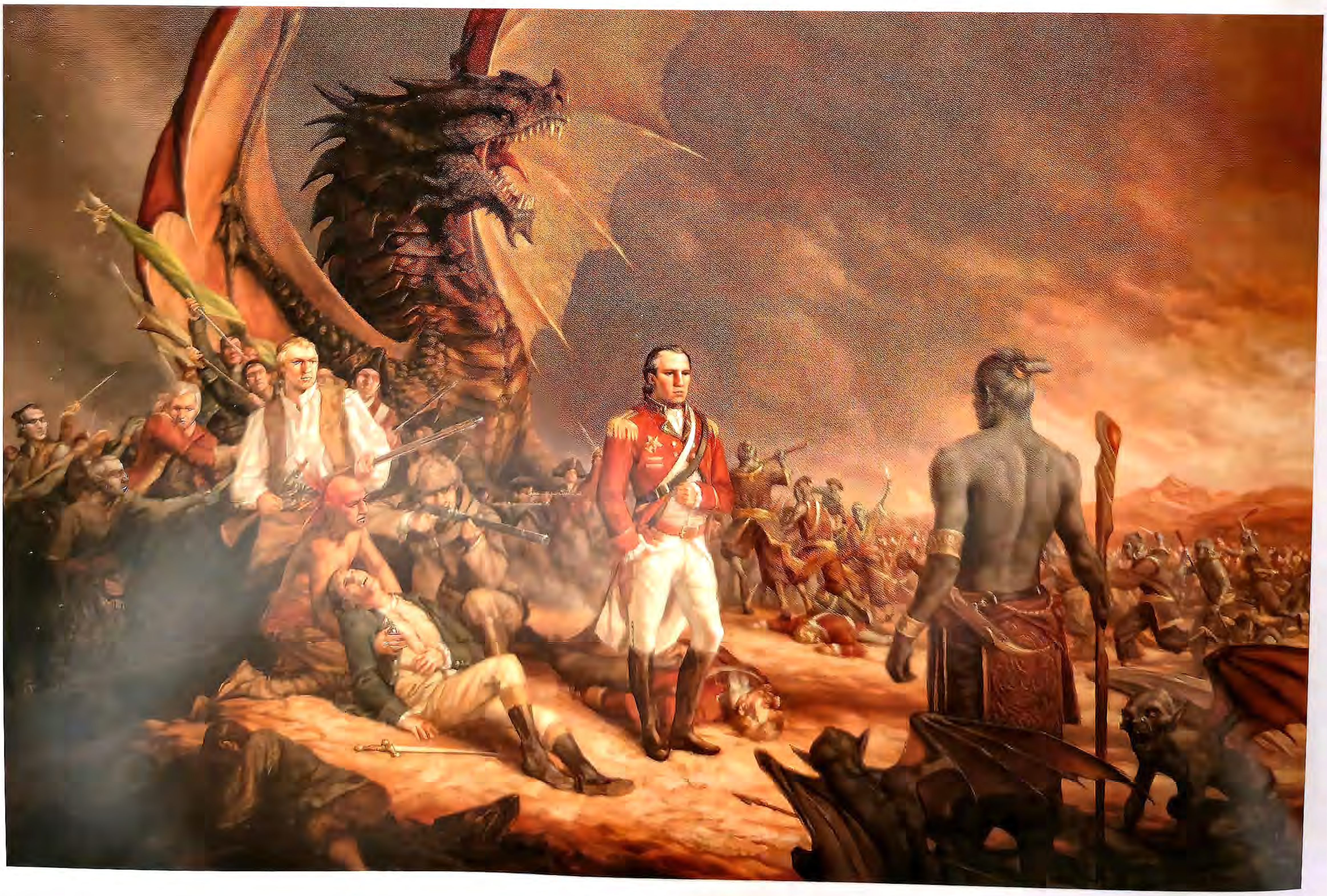
Allen Williams

Art Director: David Palumbo *Client:* Night Shade Books *Title:* The Keeper *Size:* 14"x20" *Medium:* Mixed



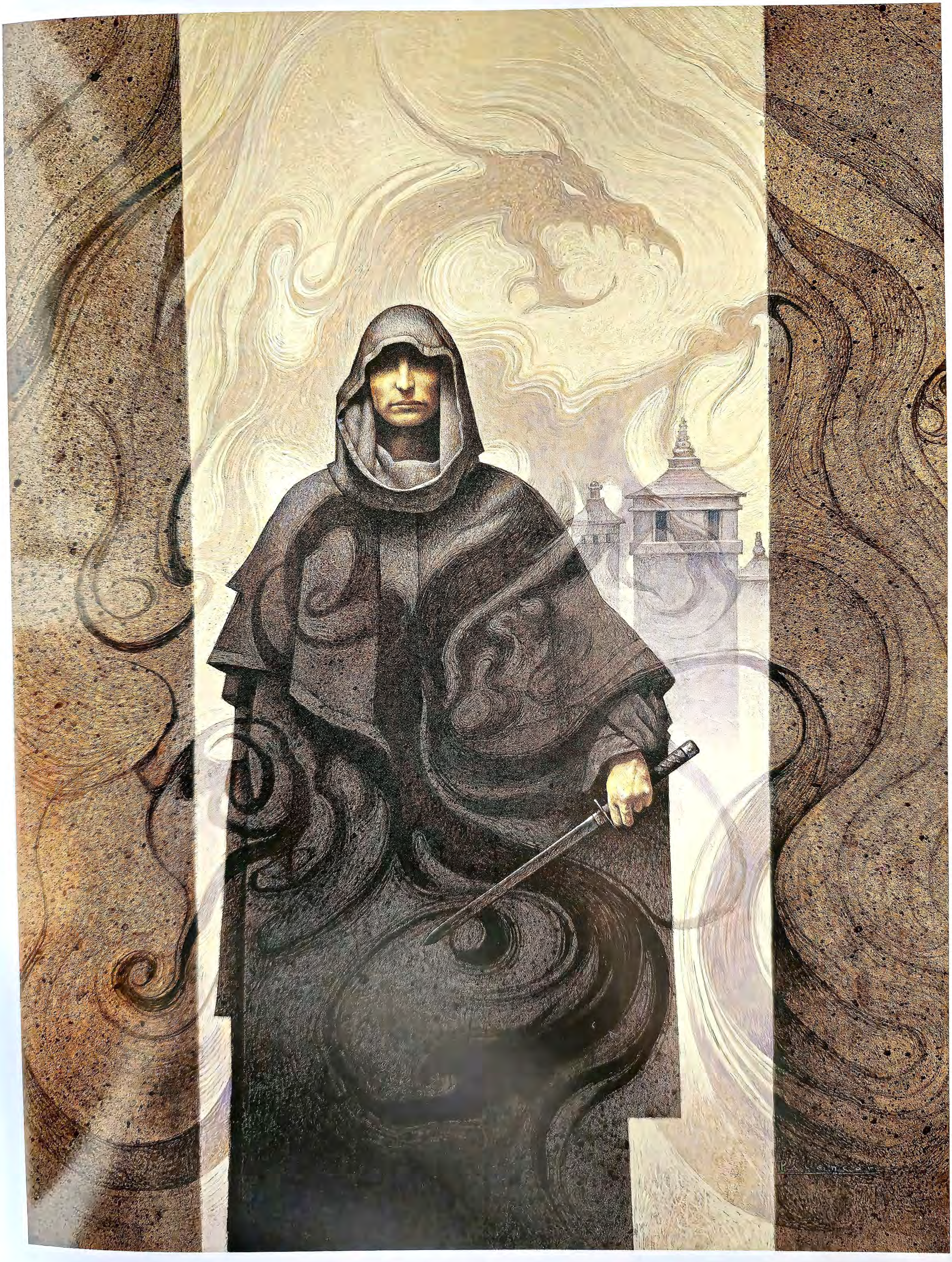
Jim Kay

Art Director: Ben Norland *Client:* Walker Books *Title:* A Monster Calls: Sitting Rooms *Medium:* Digital



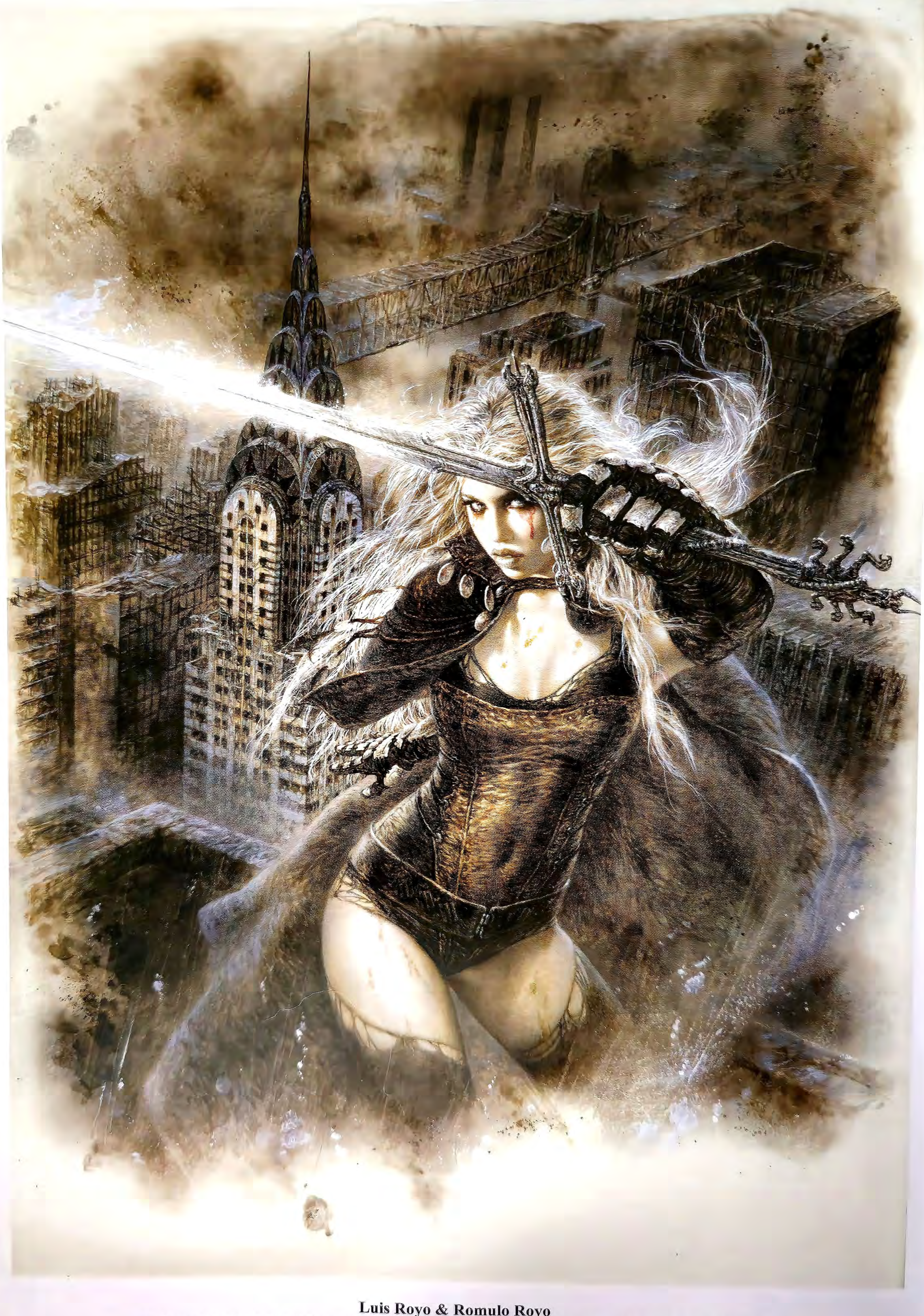
Ryan Pancoast

Art Director: David Palumbo *Client:* Night Shade Books *Title:* Of Limited Loyalty *Size:* 30"x20" *Medium:* Oil on canvas



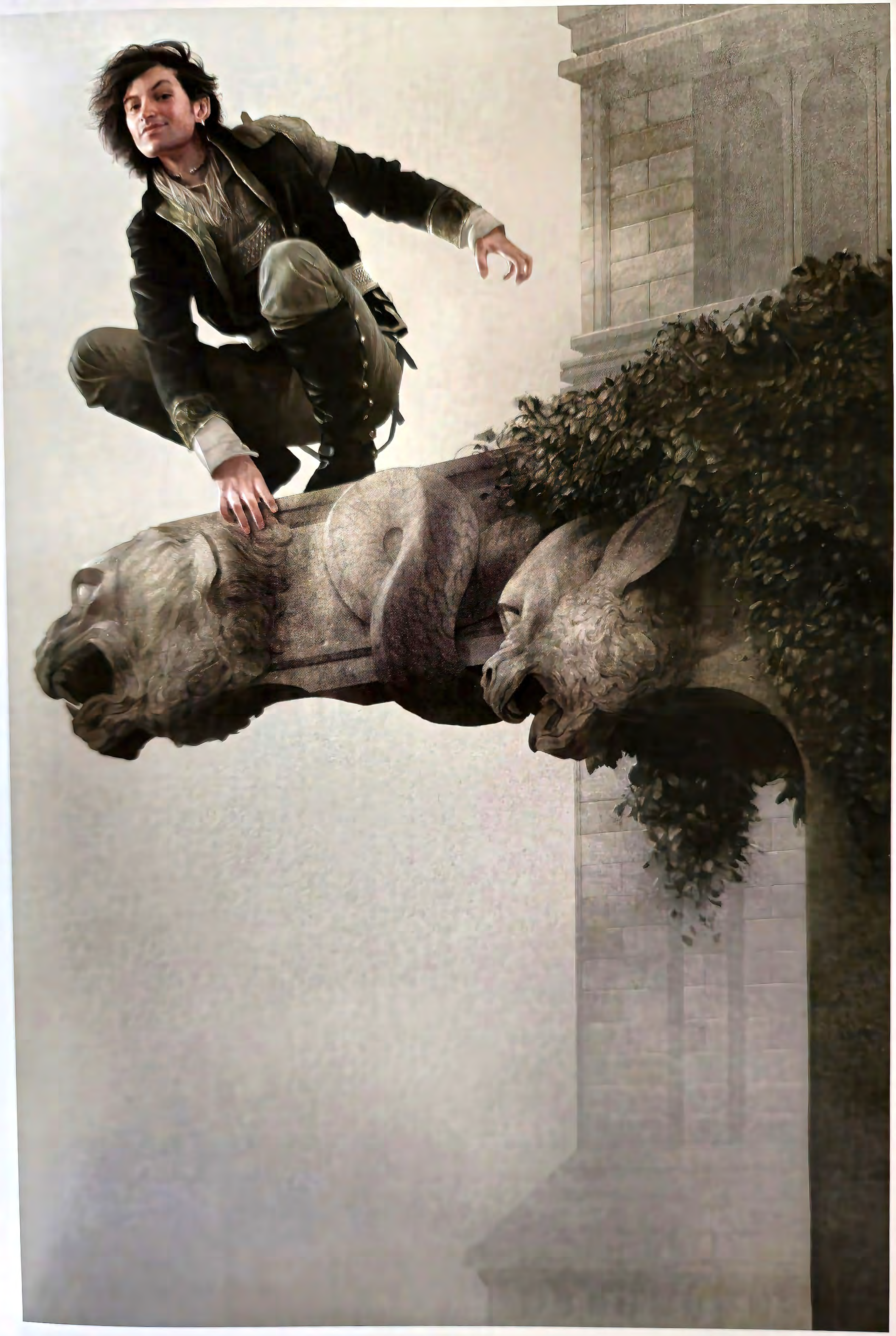
John Jude Palencar

Art Director: Judith Murello *Client:* Ace Books *Title:* The Keeper *Size:* 20"x27" *Medium:* Acrylic



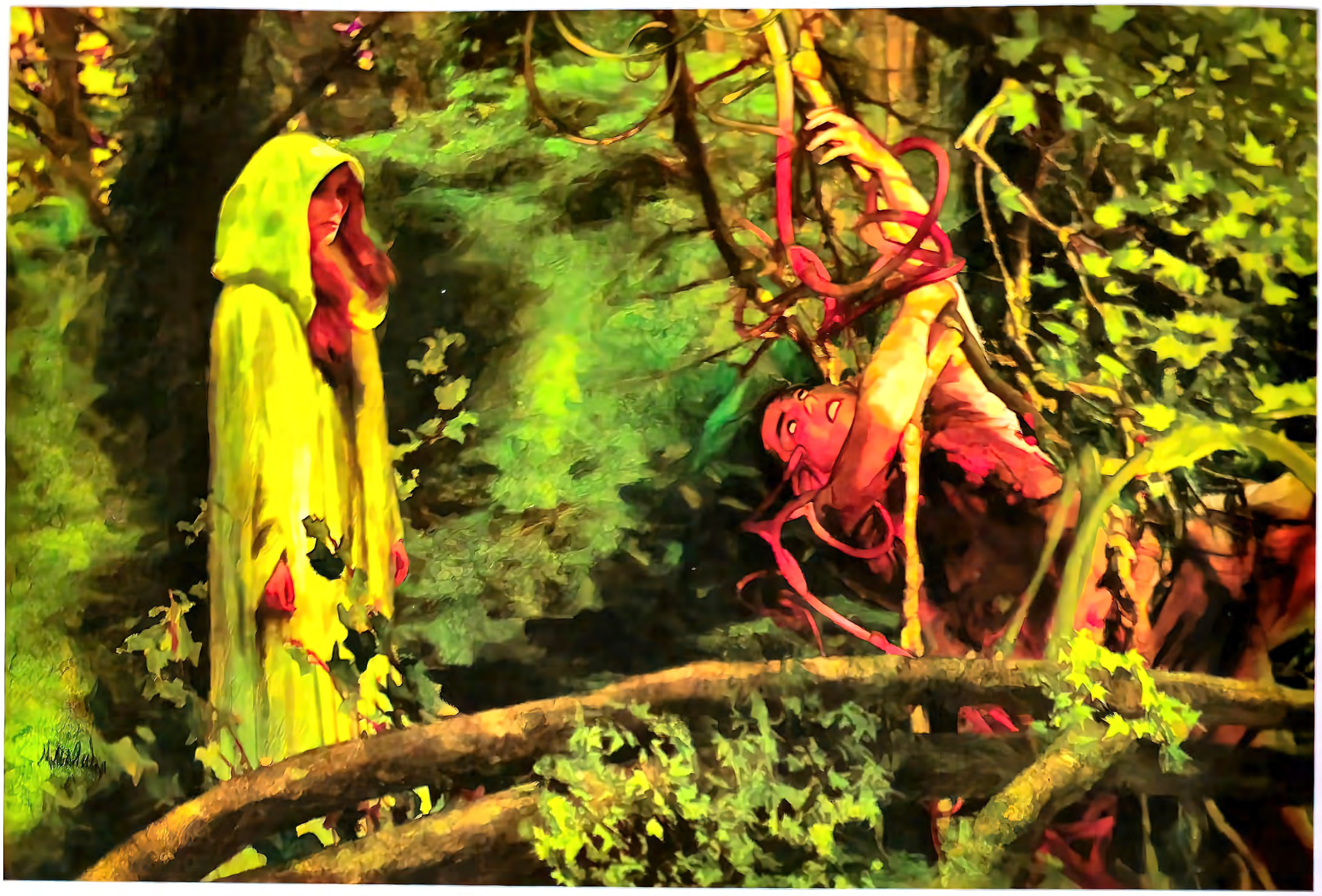
Luis Royo & Romulo Royo

Art Director: Luis Royo & Romulo Royo *Client:* Norma Editorial *Title:* Malefic Time/Apocalypse *Medium:* Colored inks, acrylic



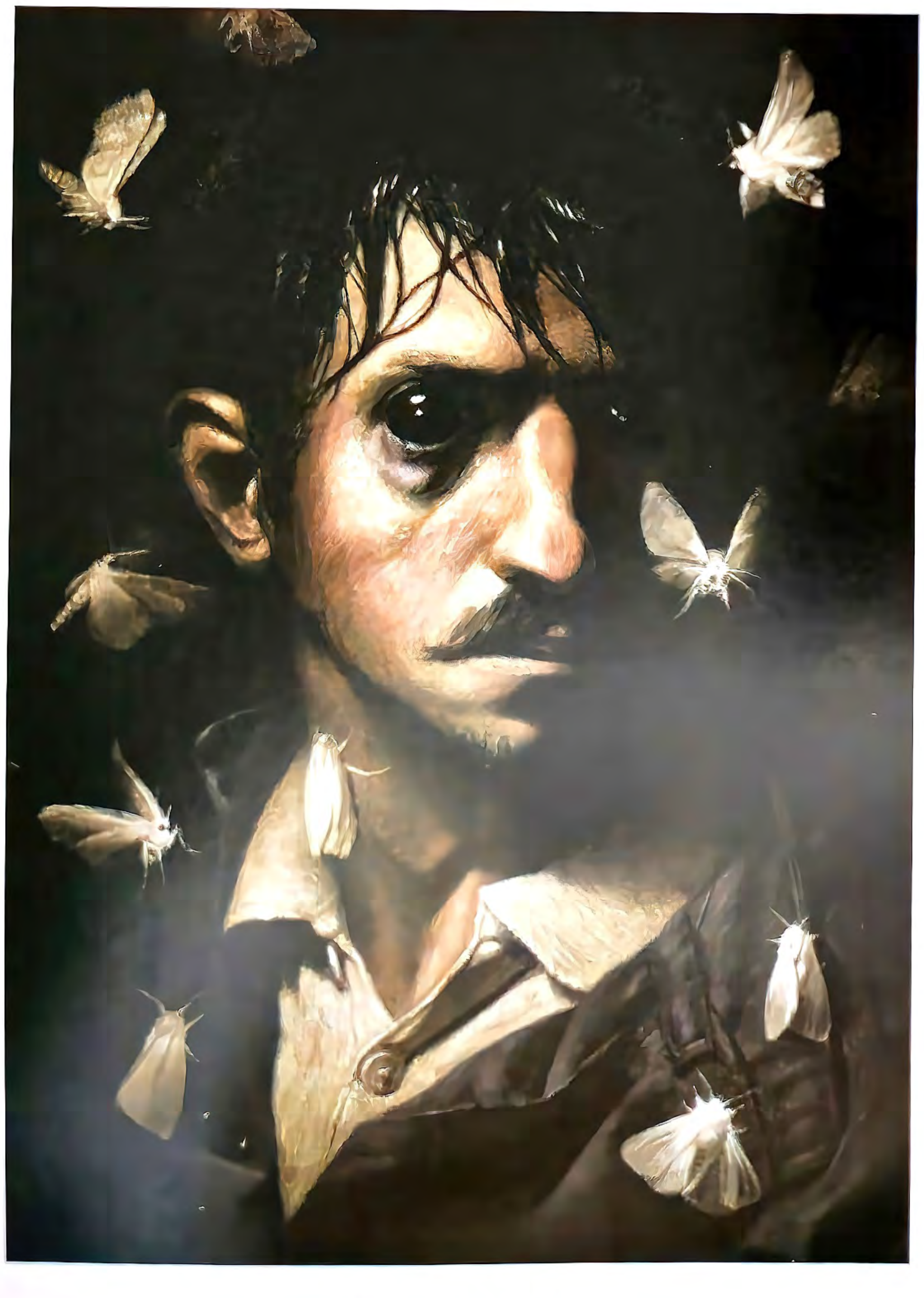
Sam Weber

Art Director: Lauren Panepinto *Client:* Orbit Books *Title:* The Legend of Eli Monpress *Medium:* Acrylic, watercolor, digital



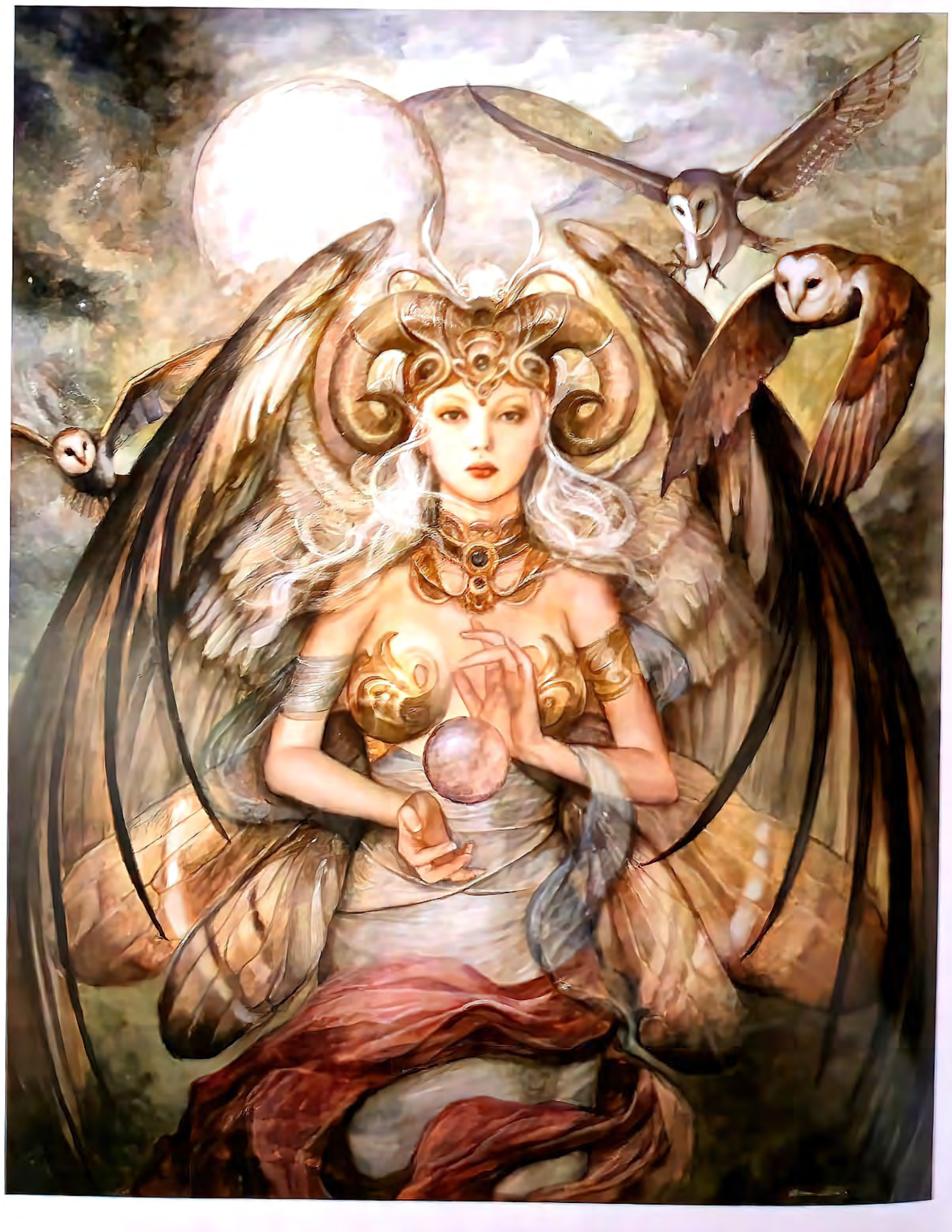
Mark Wheatley

Art Director: Mark Wheatley *Client:* Insight Studios *Title:* Bride of the Forest: Feeding Time *Medium:* Digital



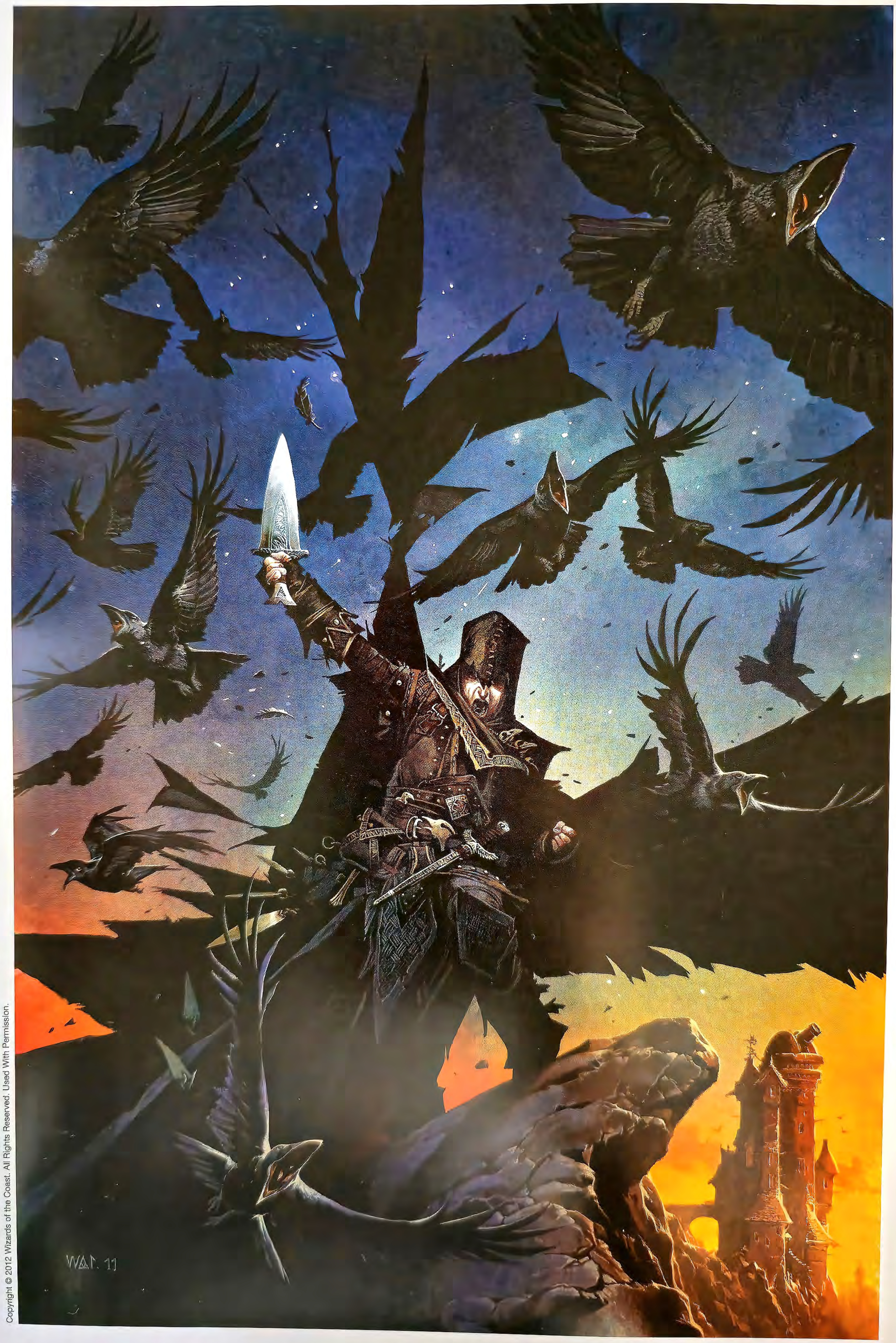
Dragan Bibin

Client: Orfelin Izdavastvo *Title:* Vid the Vampire *Size:* 12"x16" *Medium:* Oil on linen



Annie Stegg

Title: Celestial Muse *Size:* 24"x30" *Medium:* Acrylic on wood



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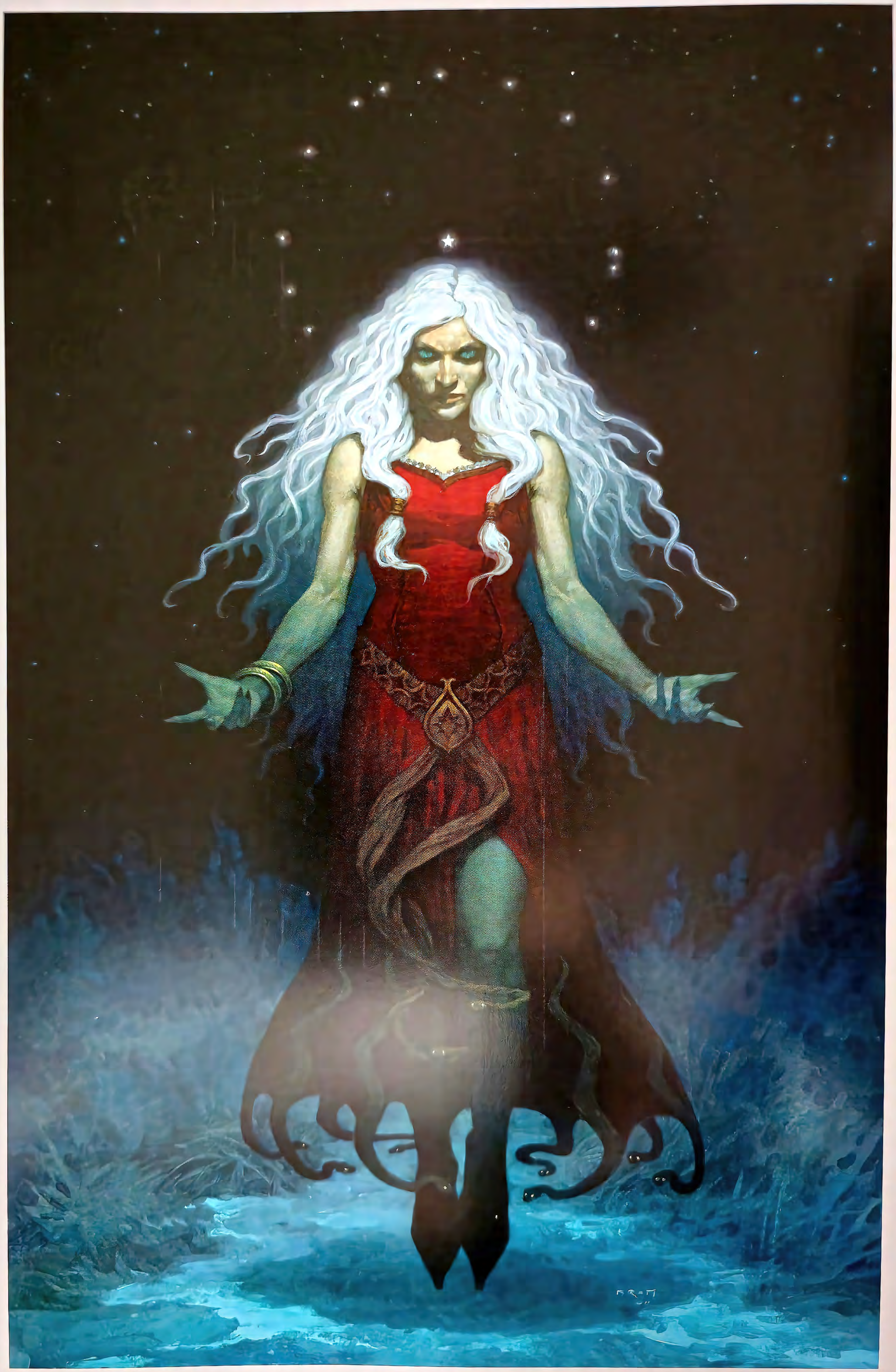
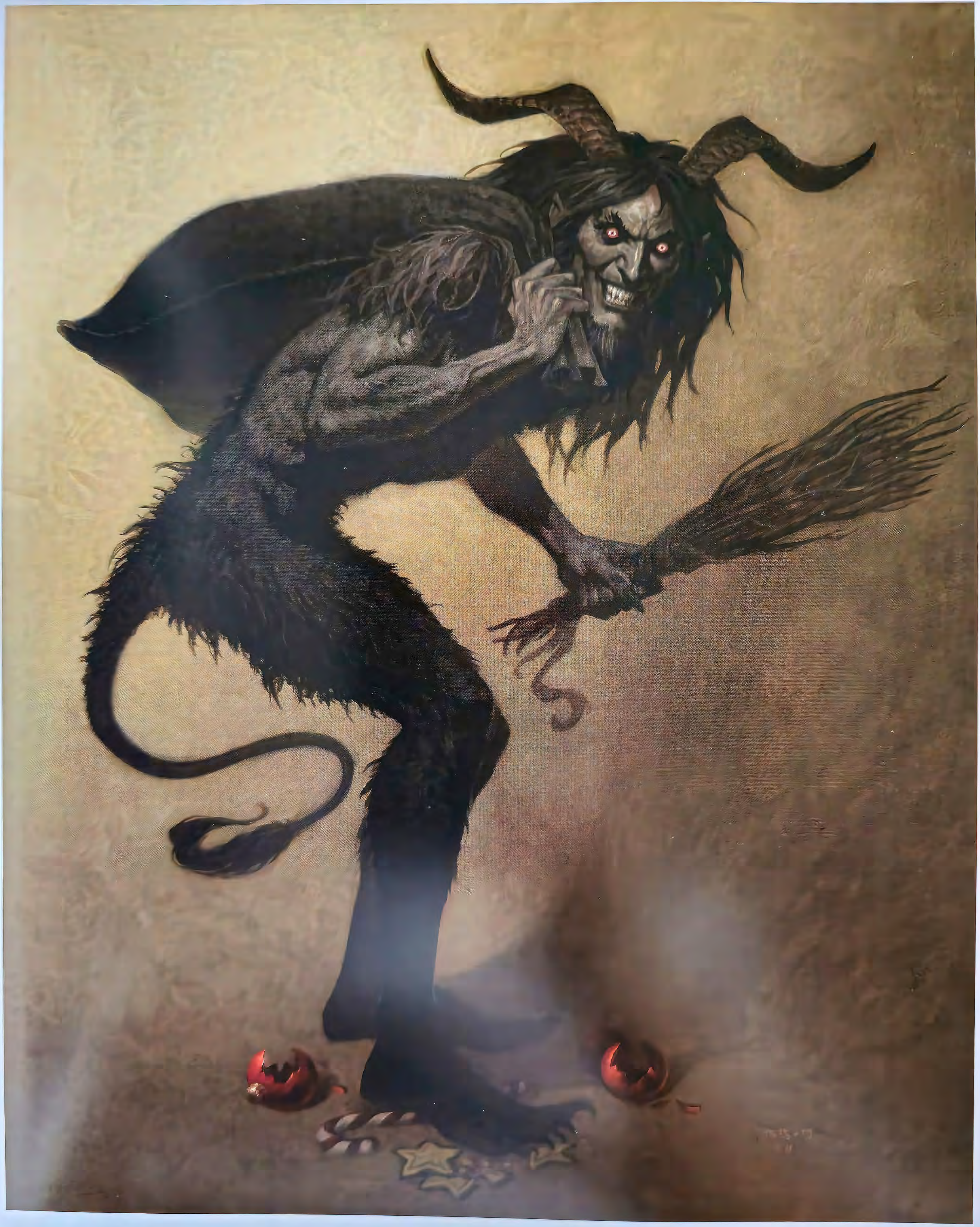
Wayne Reynolds

Art Director: Matt Adelsperger *Client:* Wizards of the Coast *Title:* The Last Garrison *Size:* 10"x20" *Medium:* Acrylic



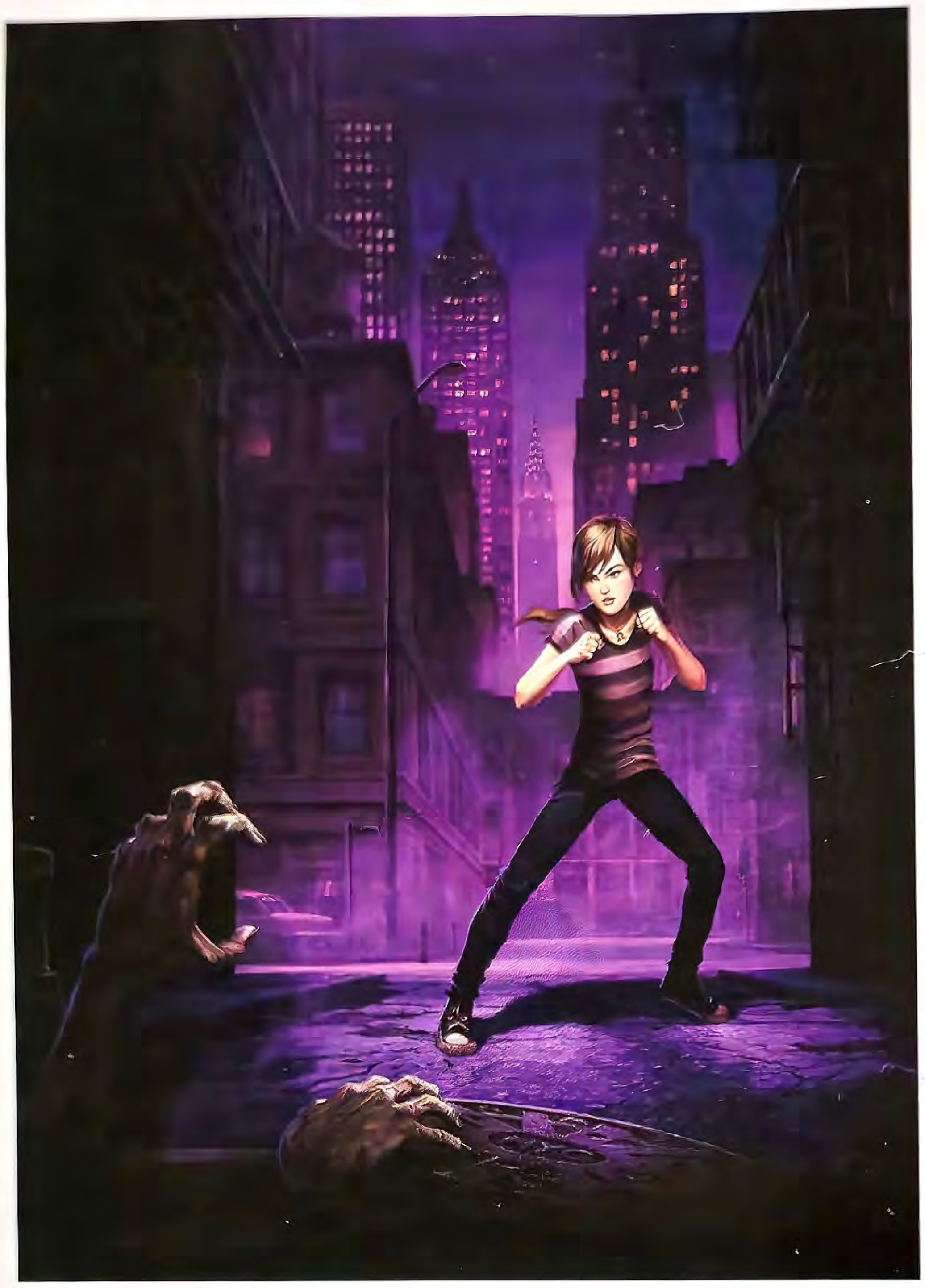
Brom

Client: Eos Books *Title:* Perchta *Size:* 19"x30" *Medium:* Oil



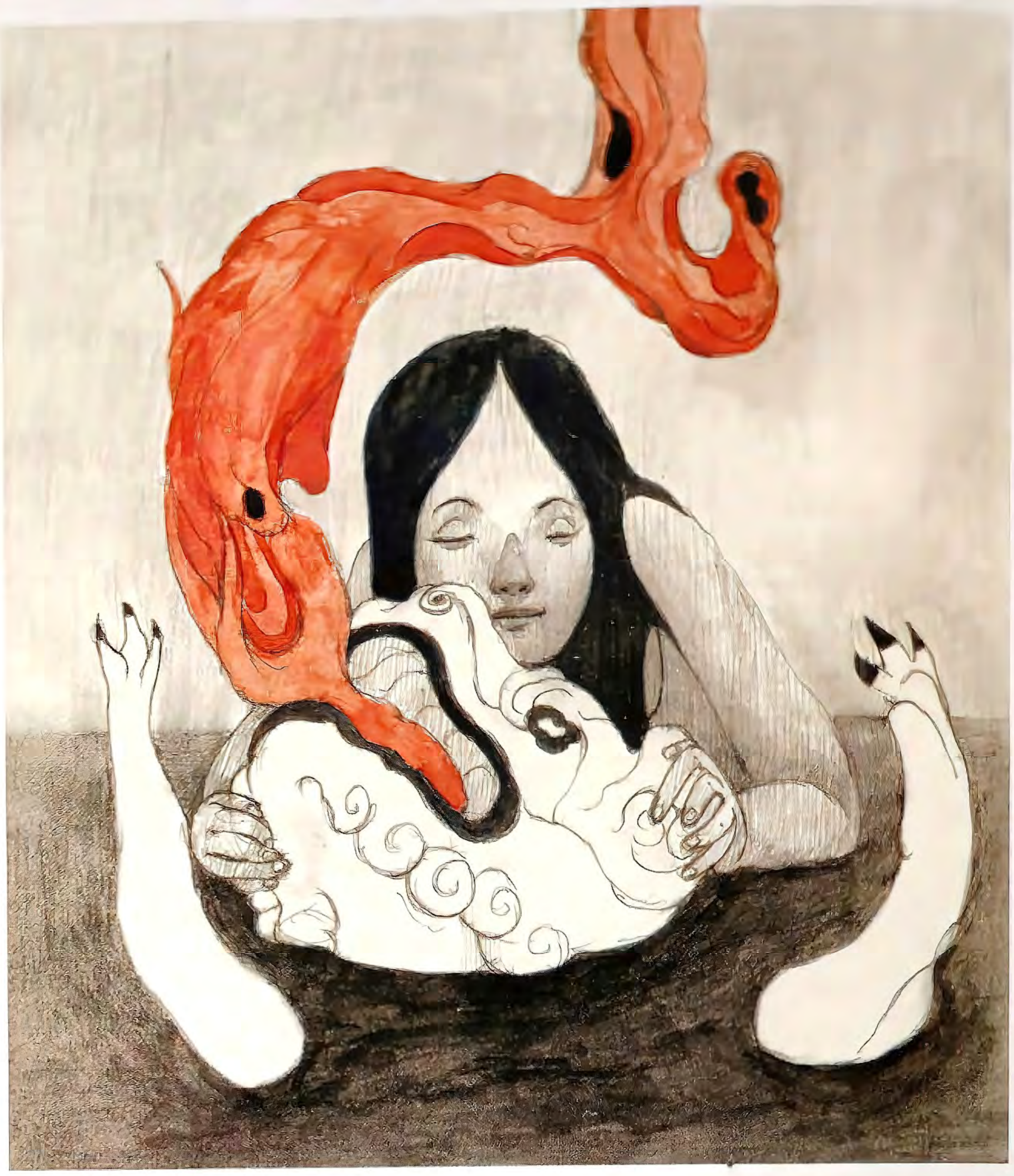
Brom

Client: Eos Books *Title:* Krampus *Size:* 17"x23" *Medium:* Oil



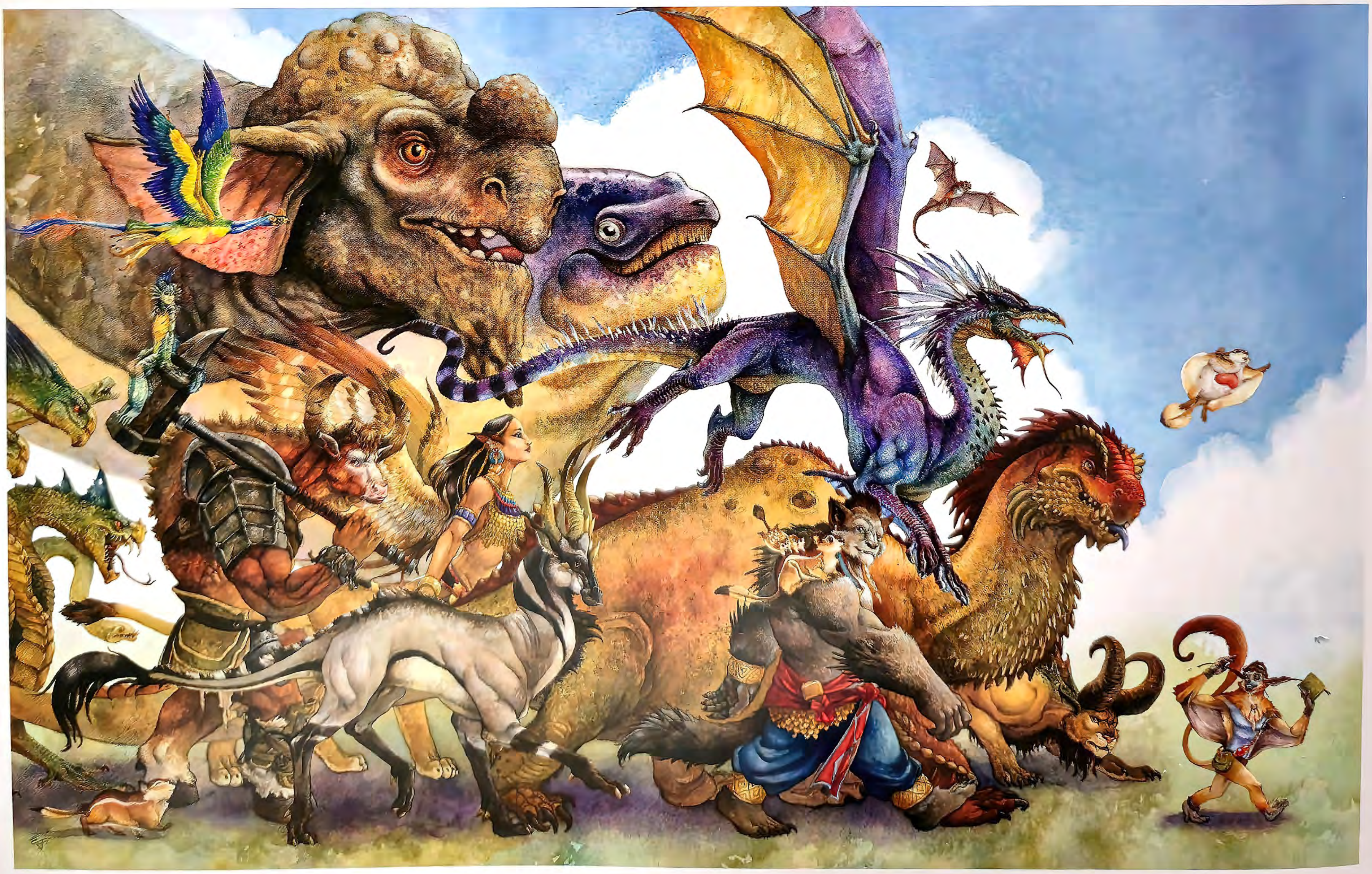
Nigel Quarless

Art Director: Lisa Vega *Client:* Simon & Schuster *Title:* Dead City *Medium:* Digital



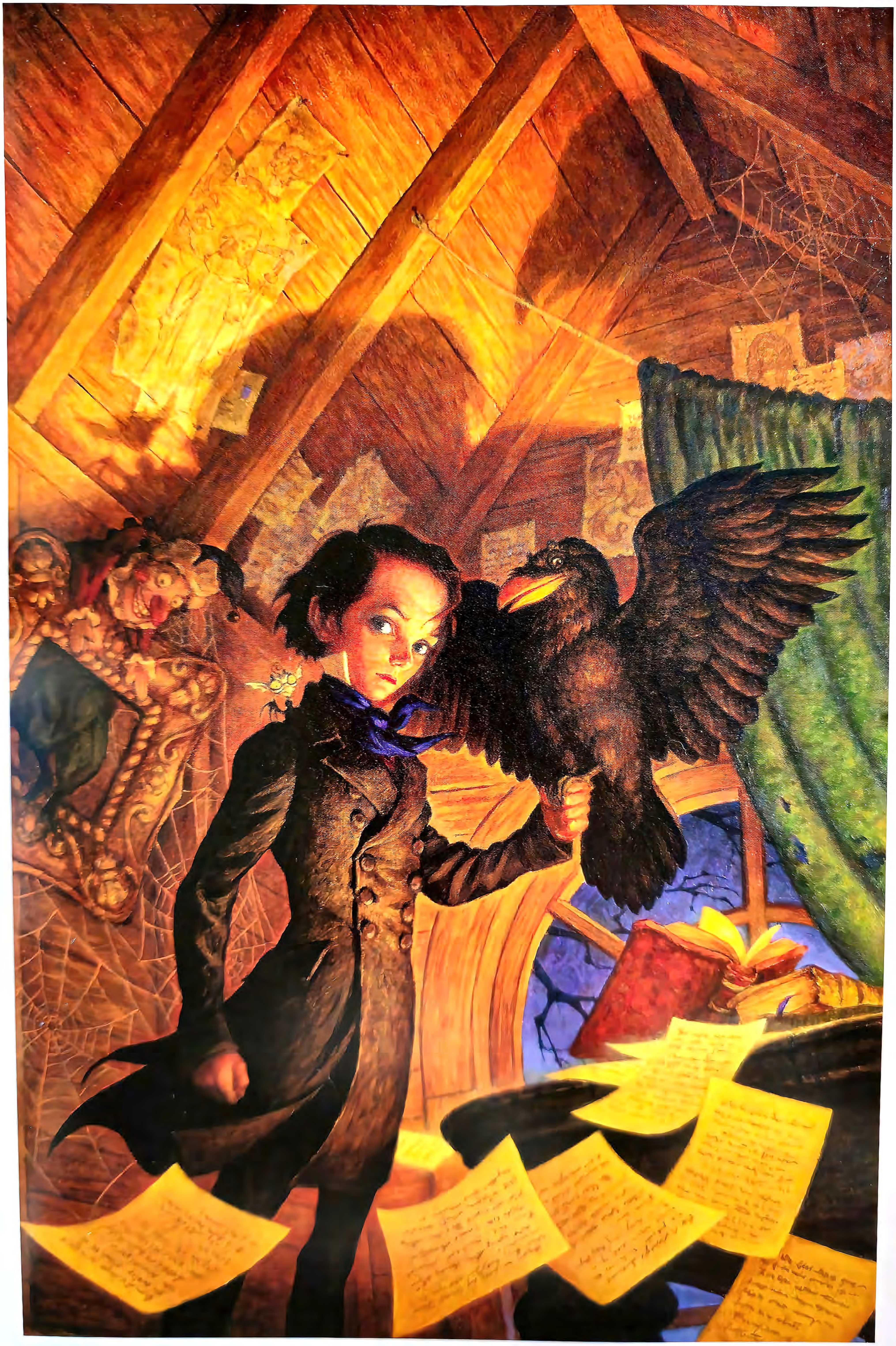
Tony Huynh

Art Director: Chris Koehler *Client:* Strange Ghost *Title:* Silenced *Size:* 7"x7.5" *Medium:* Mixed



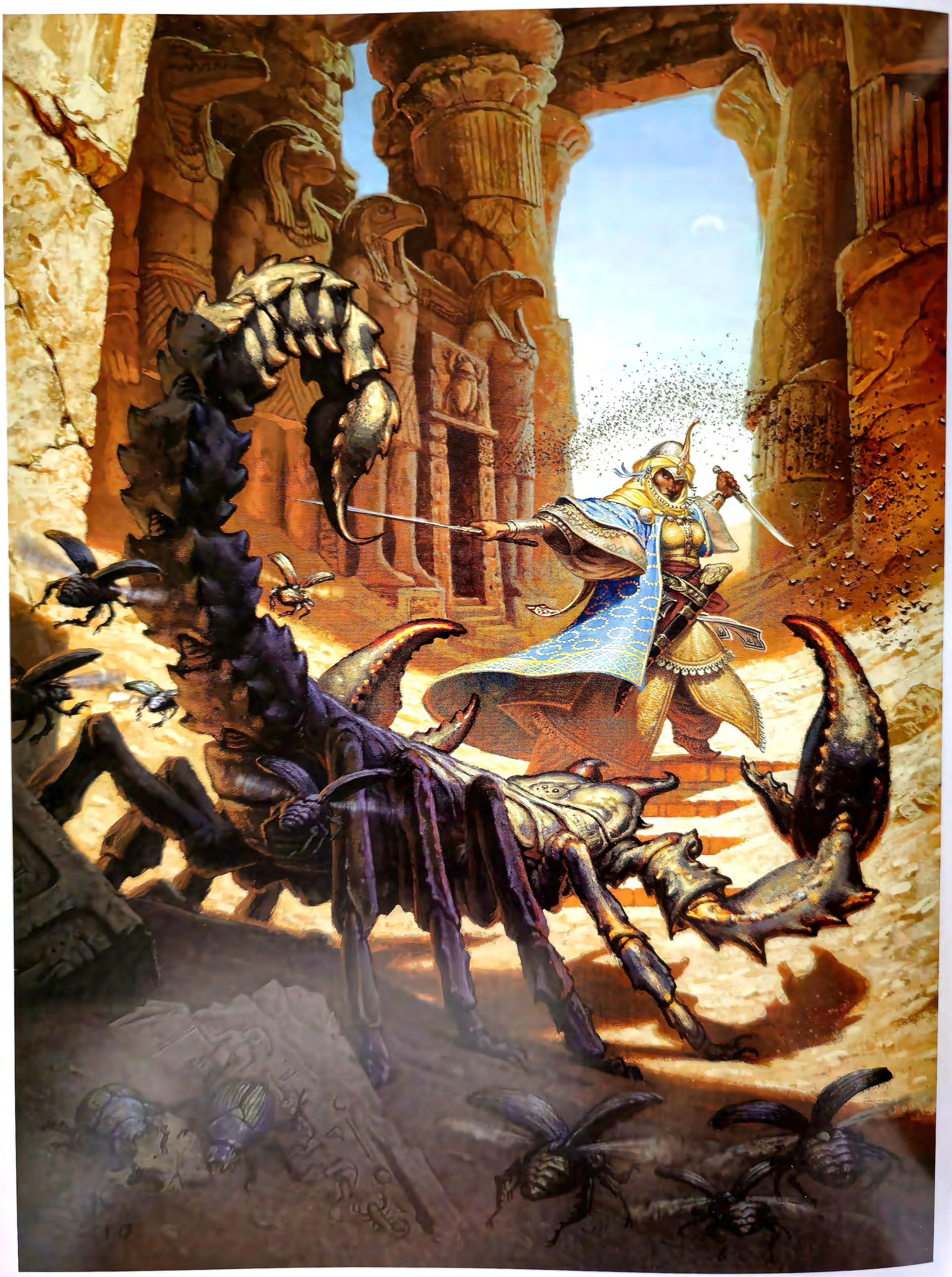
Emily Fiegenschuh

Art Director: Emily Fiegenschuh *Client:* Impact Books *Title:* The Explorer's Guide to Drawing Fantasy Creatures *Size:* 27.5"x17.5" *Medium:* Gouache, Photoshop



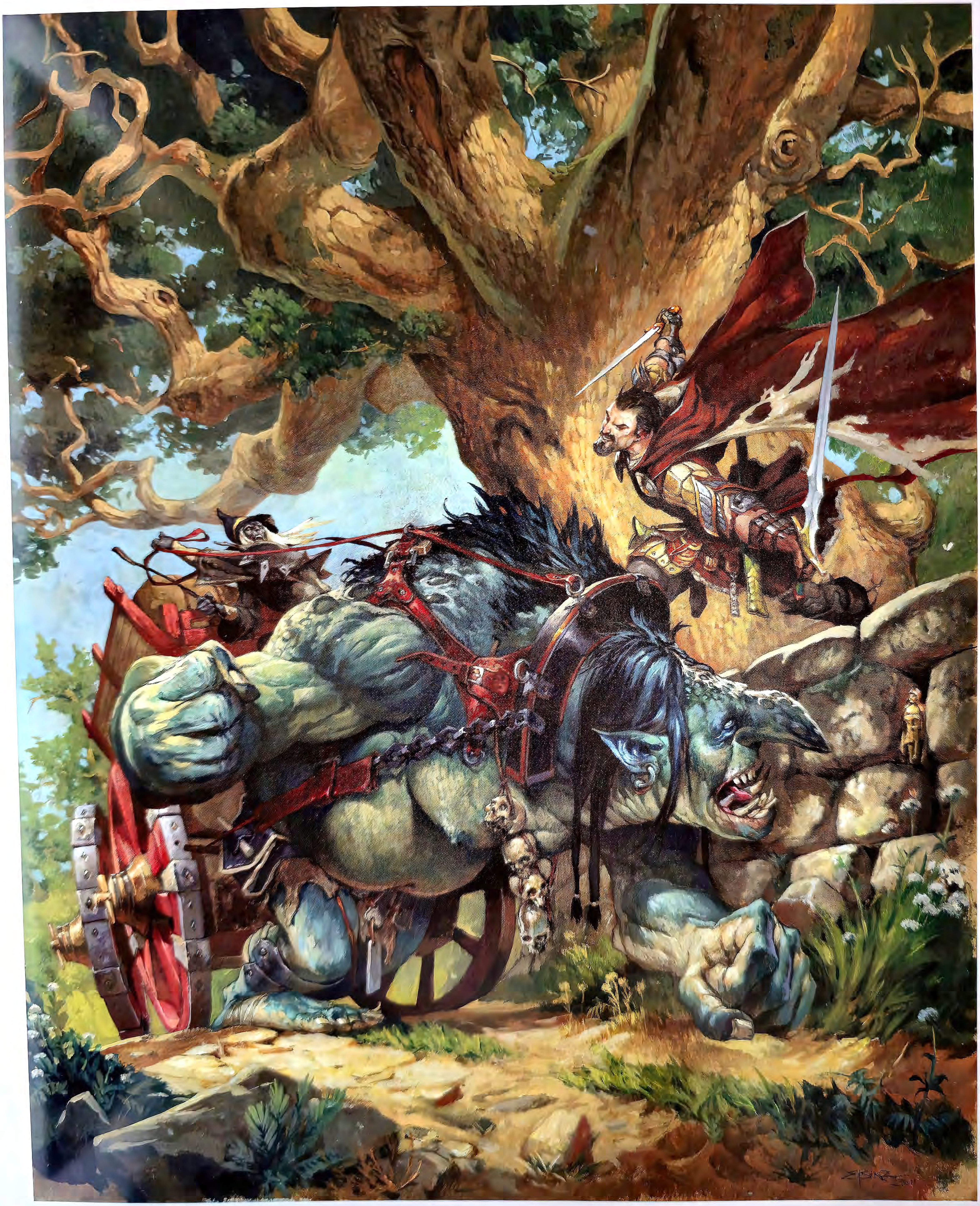
Scott Gustafson

Art Director: Laurent Linn *Client:* Simon & Schuster Books for Young Readers *Title:* Eddie: The Lost Youth of Edgar Allan Poe *Size:* 14"x21" *Medium:* Oil



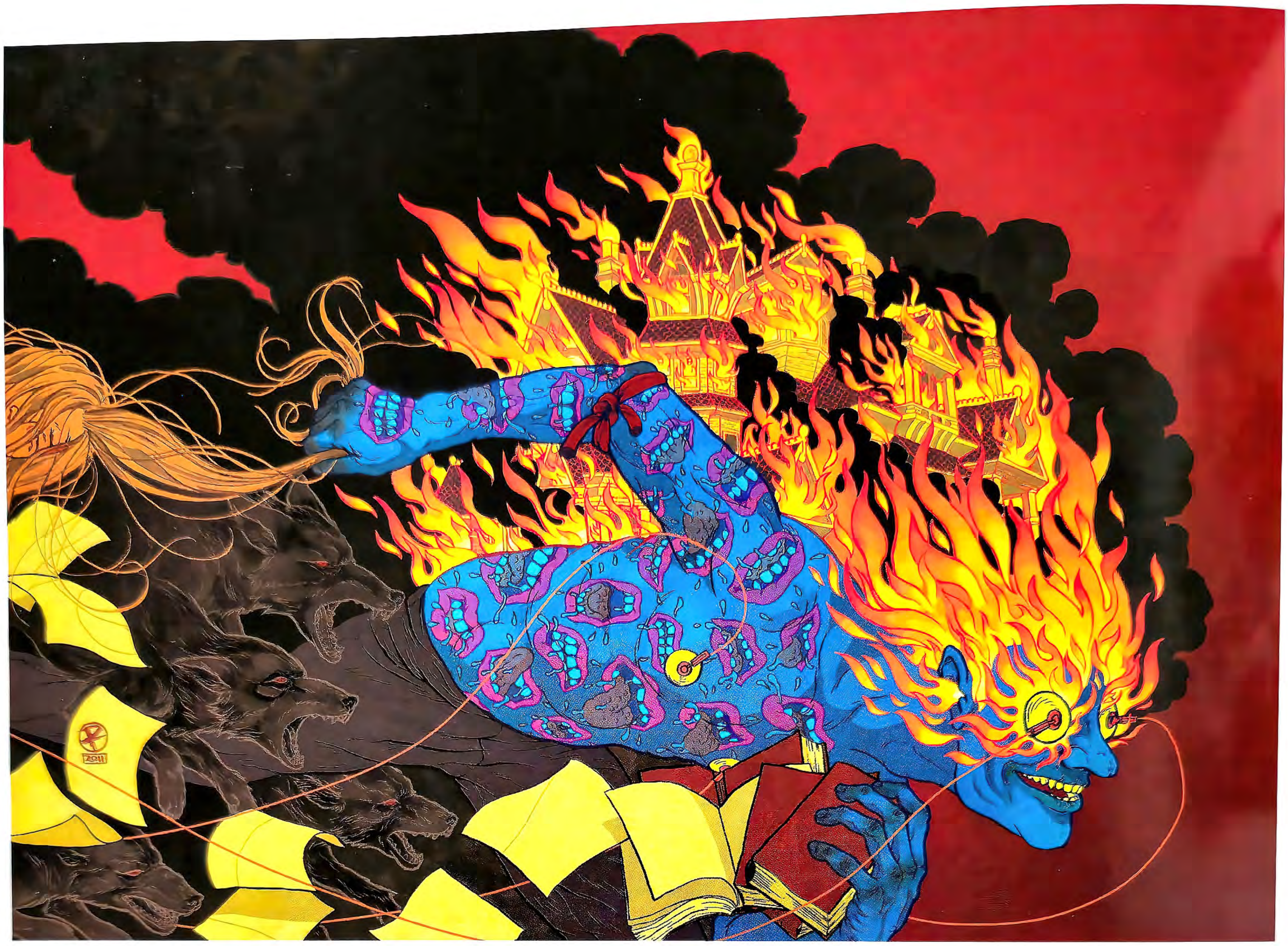
Daren Bader

Art Director: Sarah Robinson *Client:* Paizo *Title:* Lost Cities of Golarion *Size:* 8.5"x11.5" *Medium:* Digital



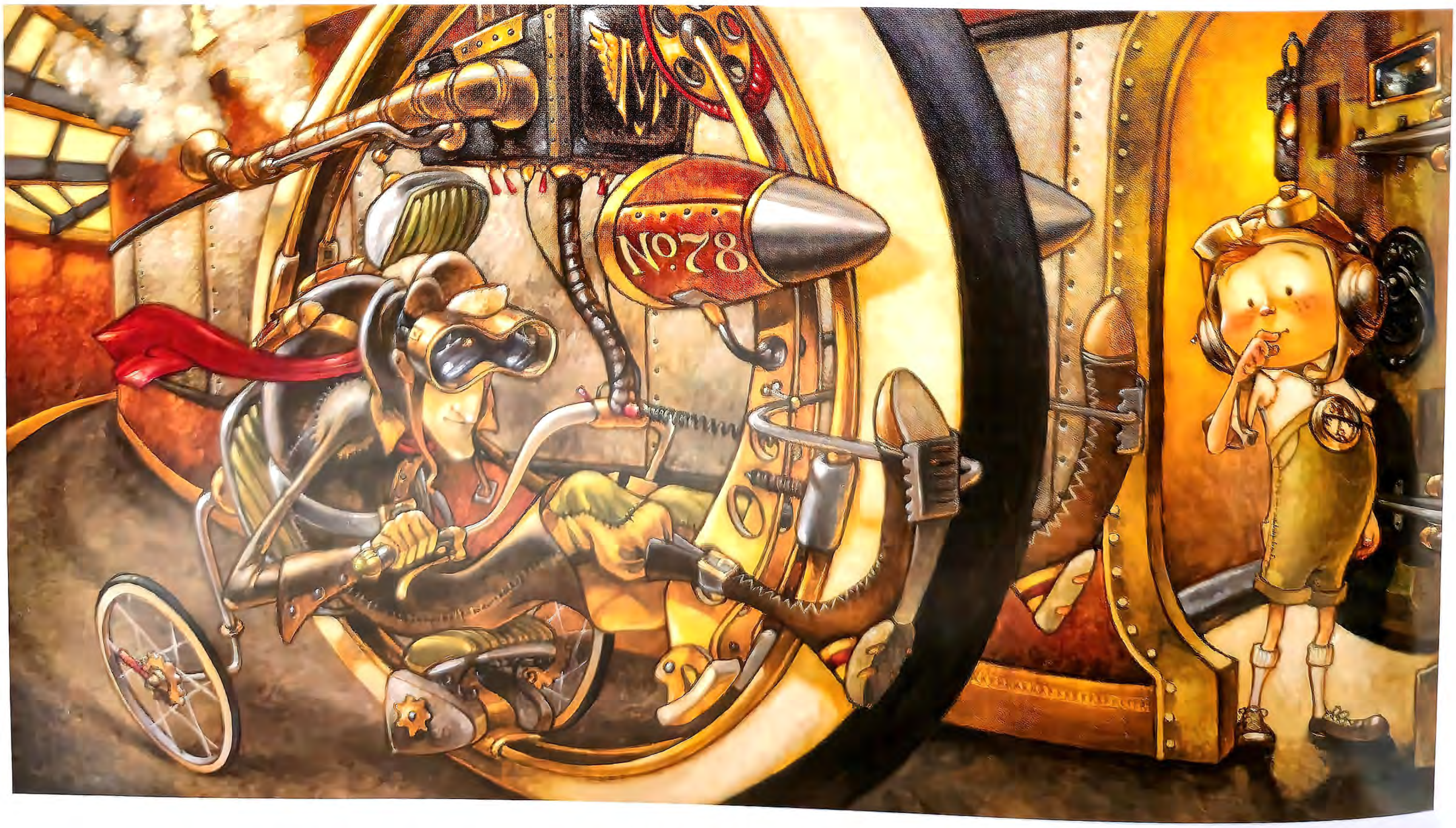
Jesper Ejsing

Art Director: Kate Irwin *Client:* Wizards of the Coast *Title:* Dale Lands *Size:* 40cm x 50cm *Medium:* Acrylic



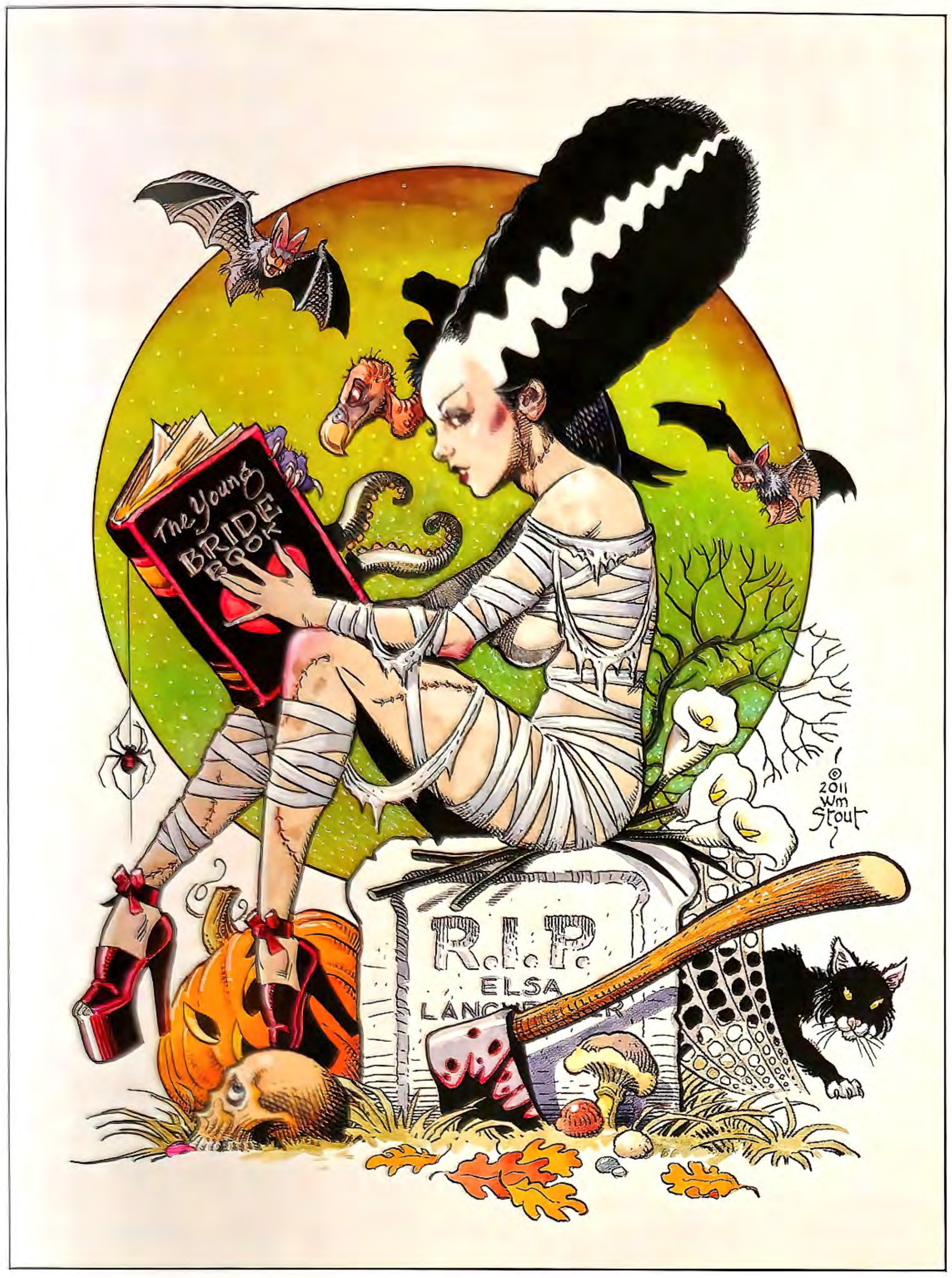
Peter Diamond

Art Director: Anil Nataly *Client:* Chômo Press *Title:* The Orphan Palace *Size:* 22"x17" *Medium:* Ink, digital



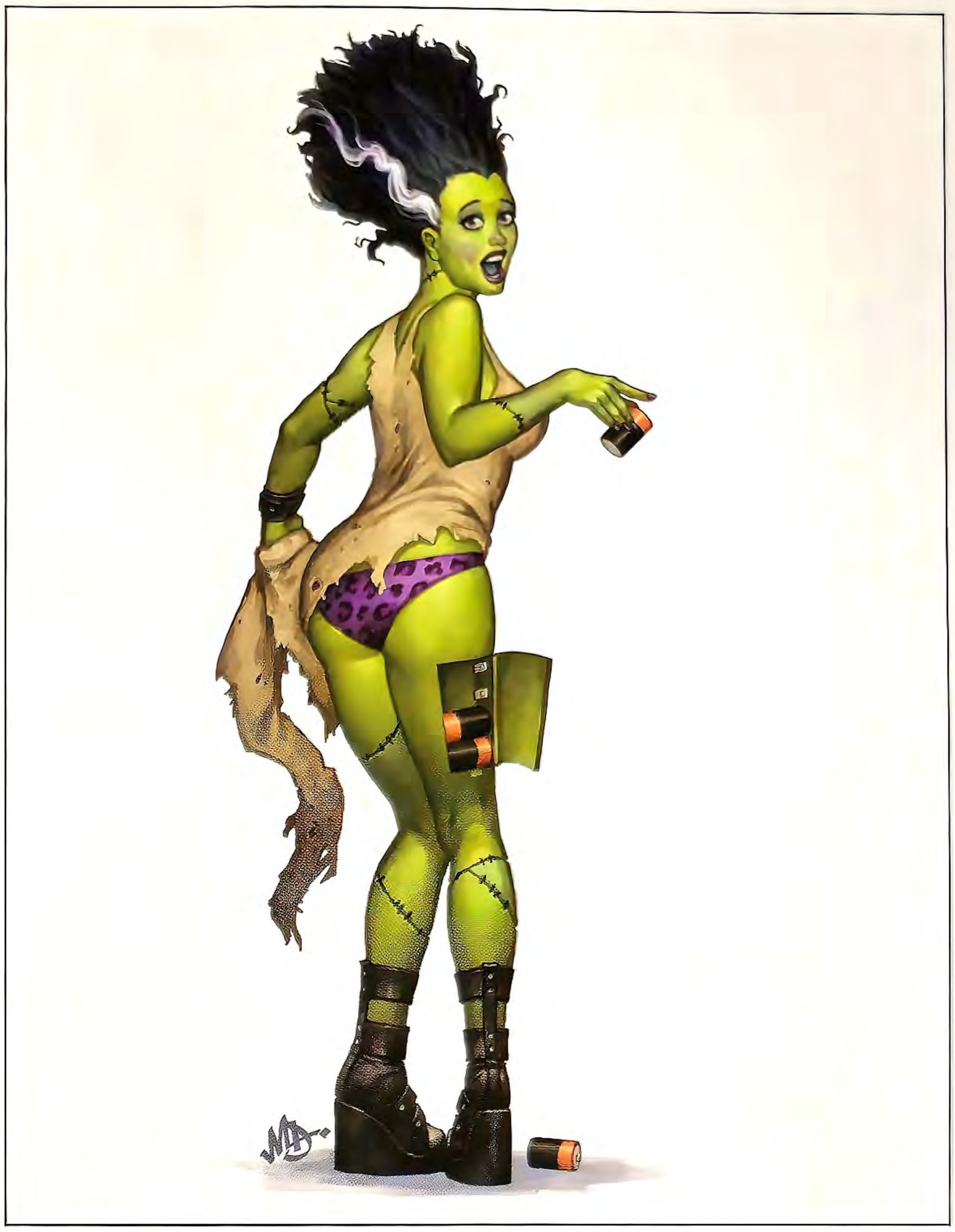
Heather Theurer

Client: Channel Photographics *Title:* Thaddeus the Boss *Size:* 20"x11.25" *Medium:* Oil


The Young BRIDE BOOK
R.I.P.
ELSA
LANC

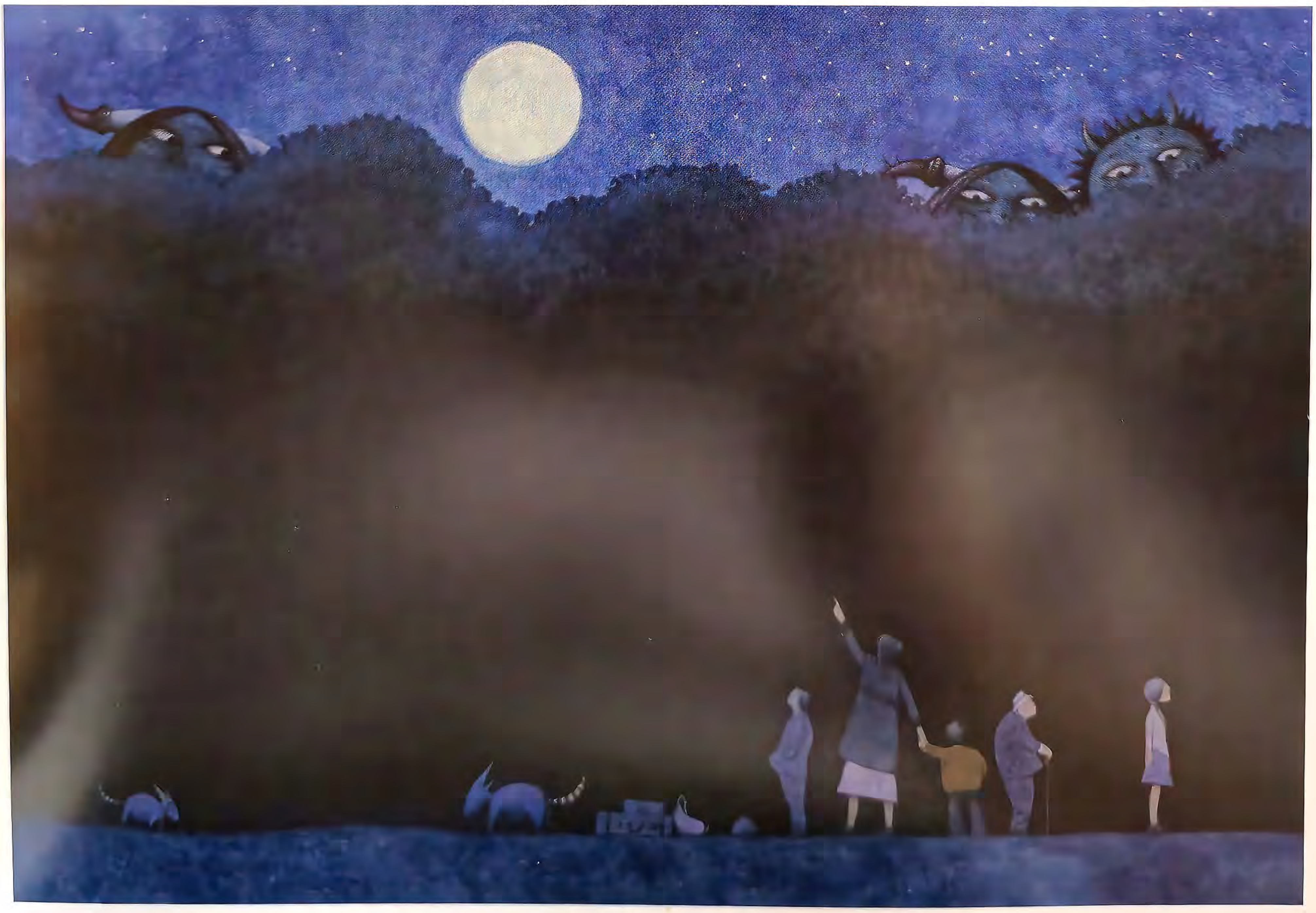
William Stout

Client: Terra Nova Press *Title:* Bridal Dreams *Size:* 9"x12" *Medium:* Ink, watercolor



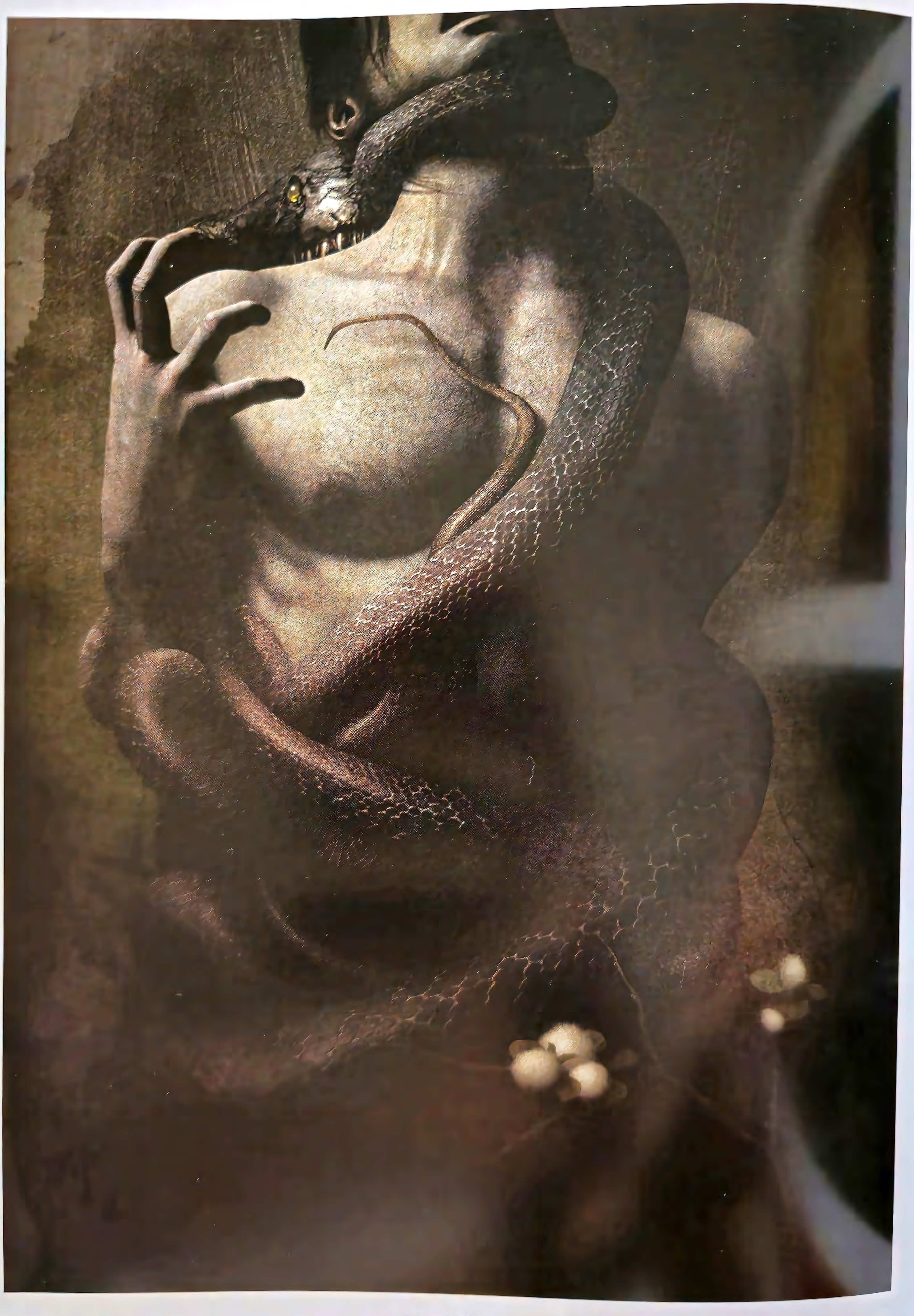
Matt Dixon

Client: SQP, Inc. *Title:* Caught Changing *Medium:* Digital



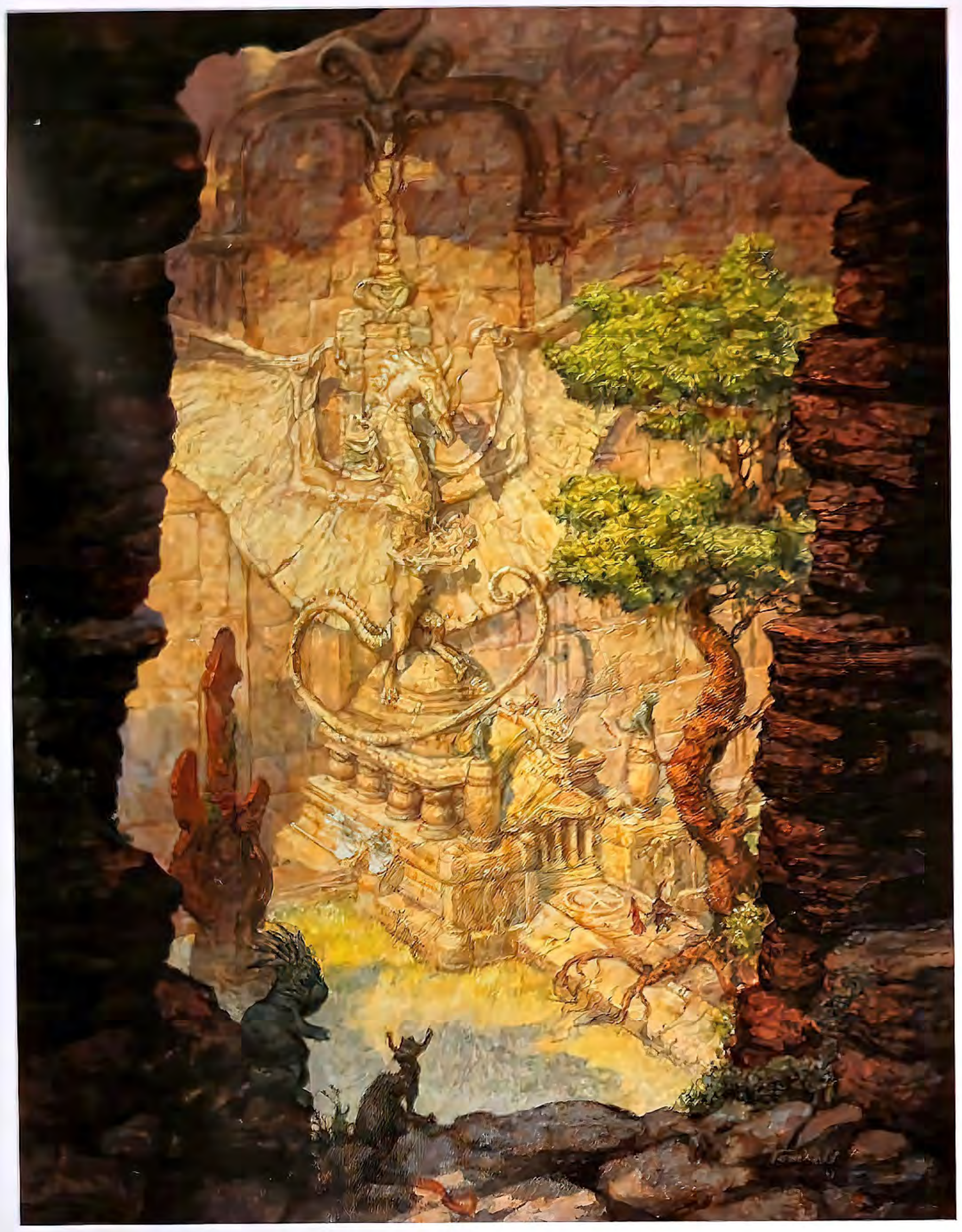
Paul Hess

Art Director: Judith Escreet *Client:* Francis Lincoln *Title:* Troll Wood *Size:* 19"x13" *Medium:* Watercolor



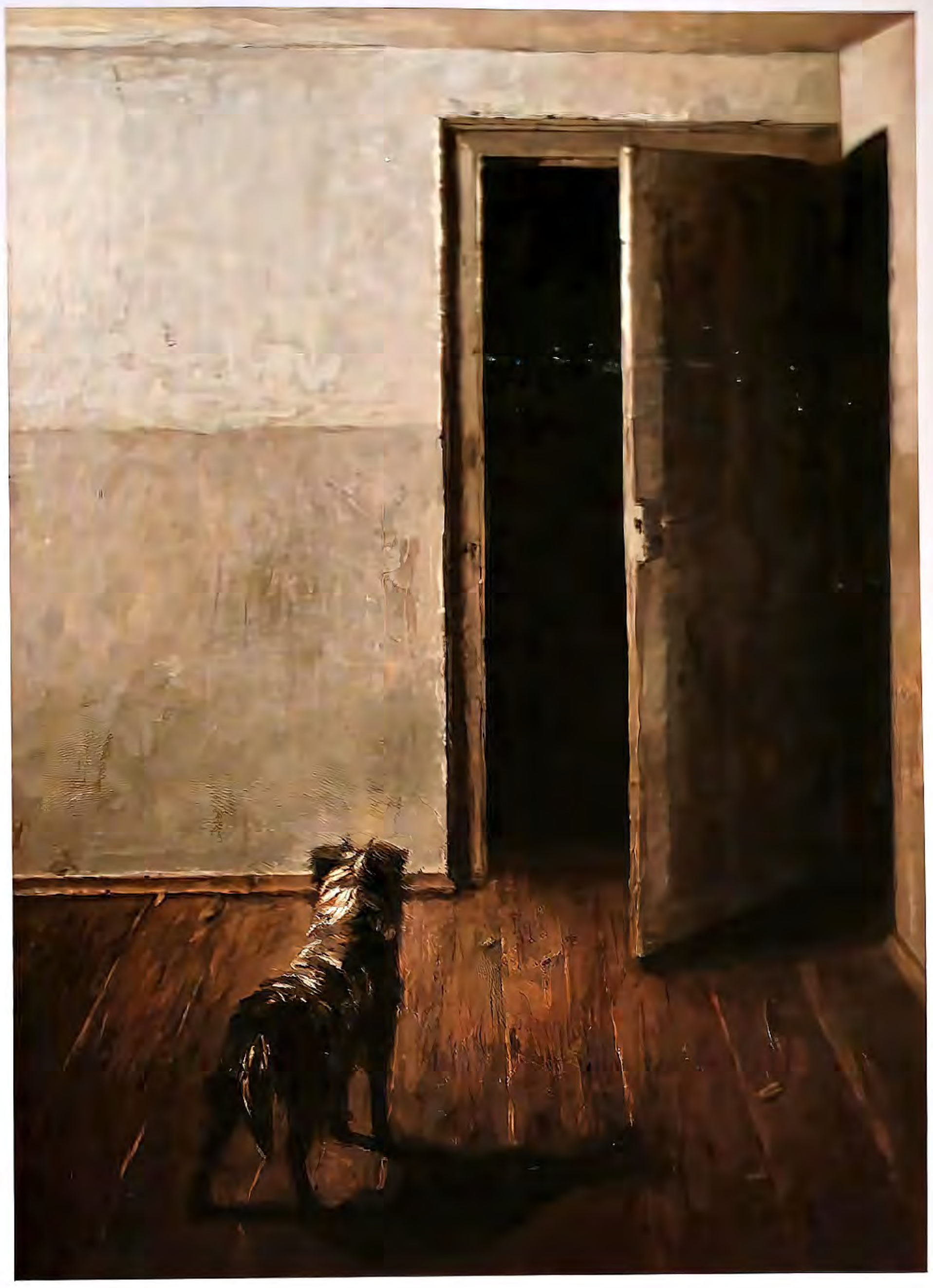
David Ho

Art Director: Jerad Walters *Client:* Centipede Press *Title:* All Heads Turn When The Hunt Goes By *Size:* 7"x10" *Medium:* Digital



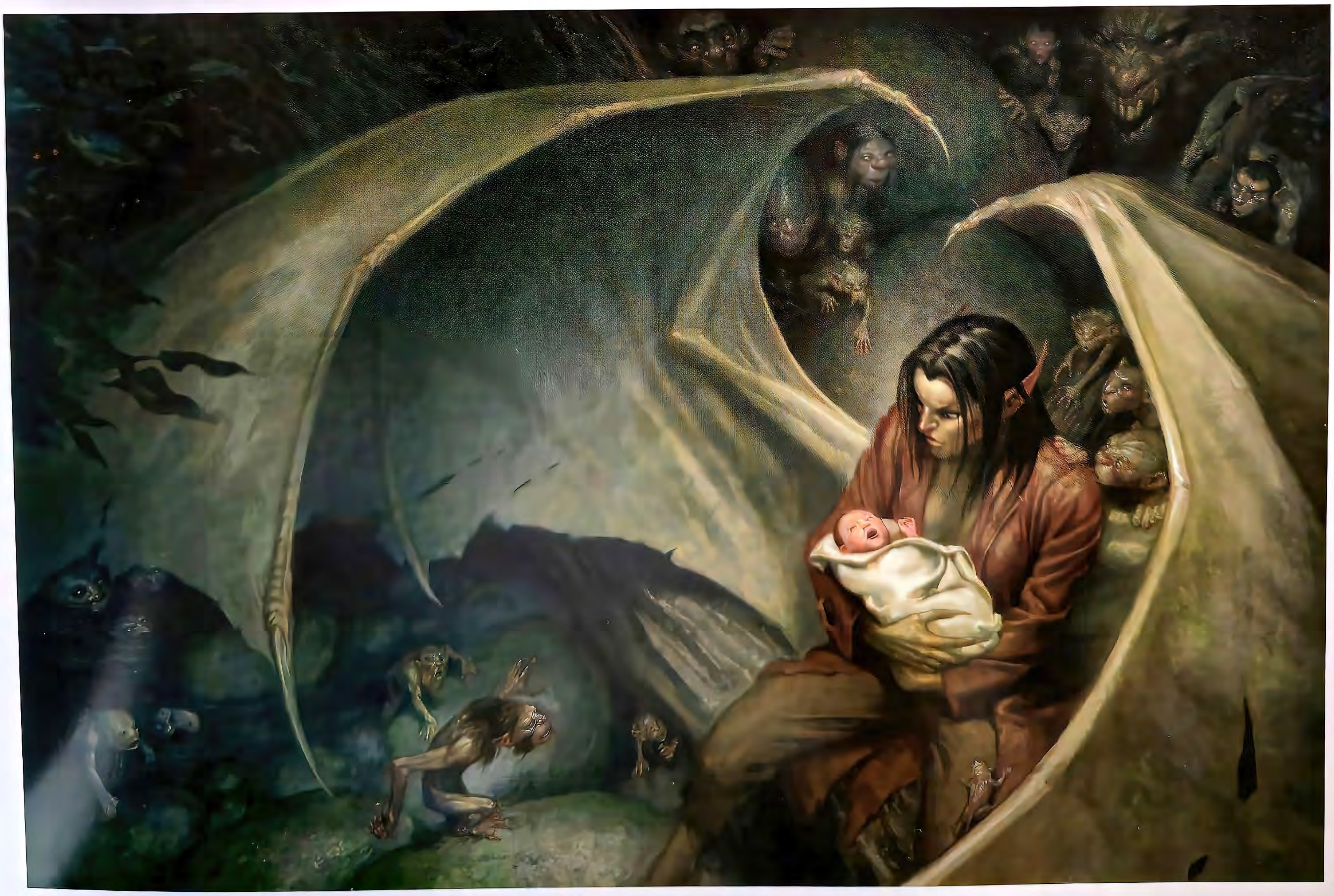
Tom Kidd

Art Director: William Schafer *Client:* Subterranean Press
Title: The Inheritance Homecoming *Size:* 18"x24" *Medium:* Oil



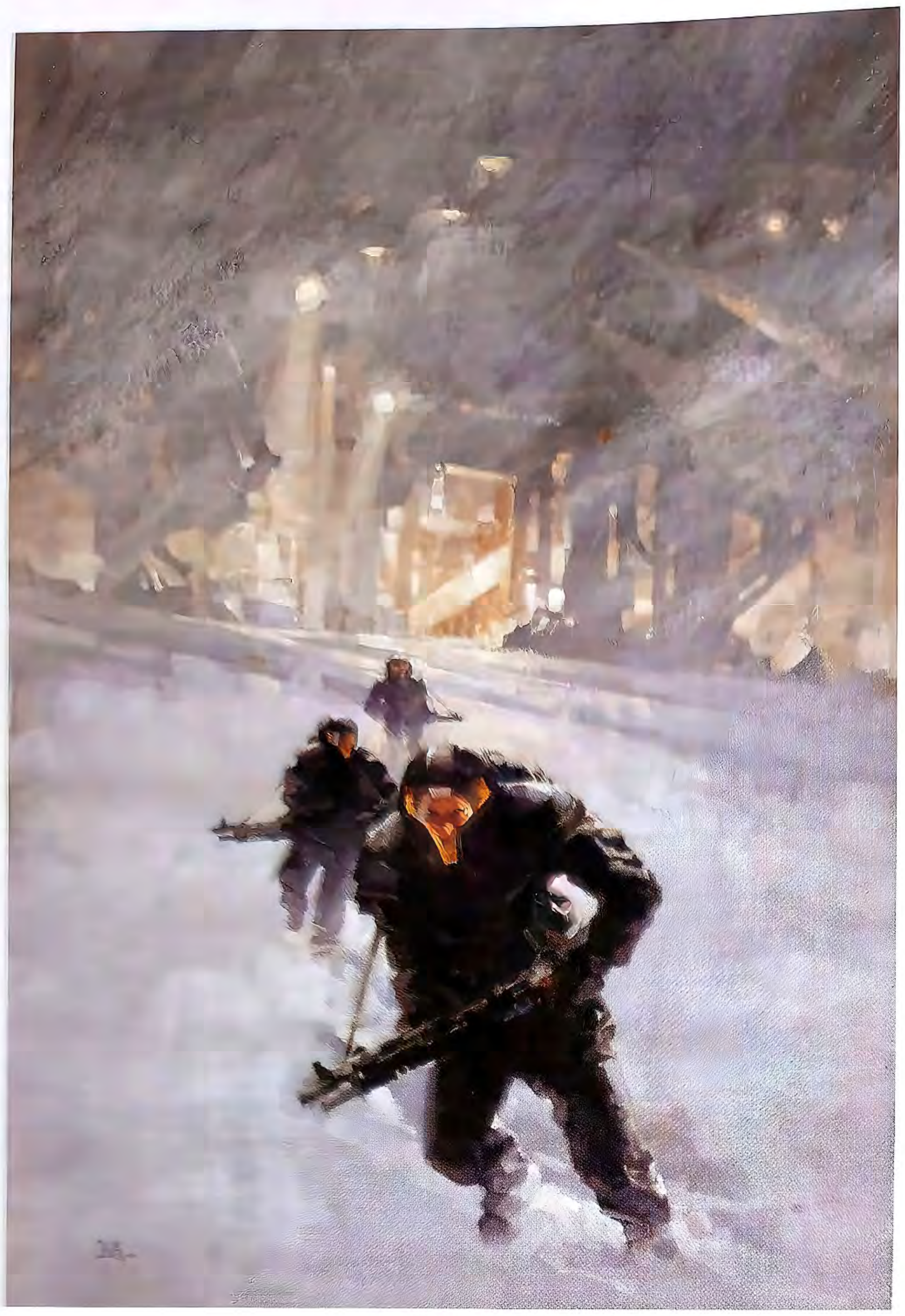
Dragan Bilbin

Client: Orfelin Izdavastvo *Title:* Vampires and Witches
Size: 18"x22.5" *Medium:* Oil on linen



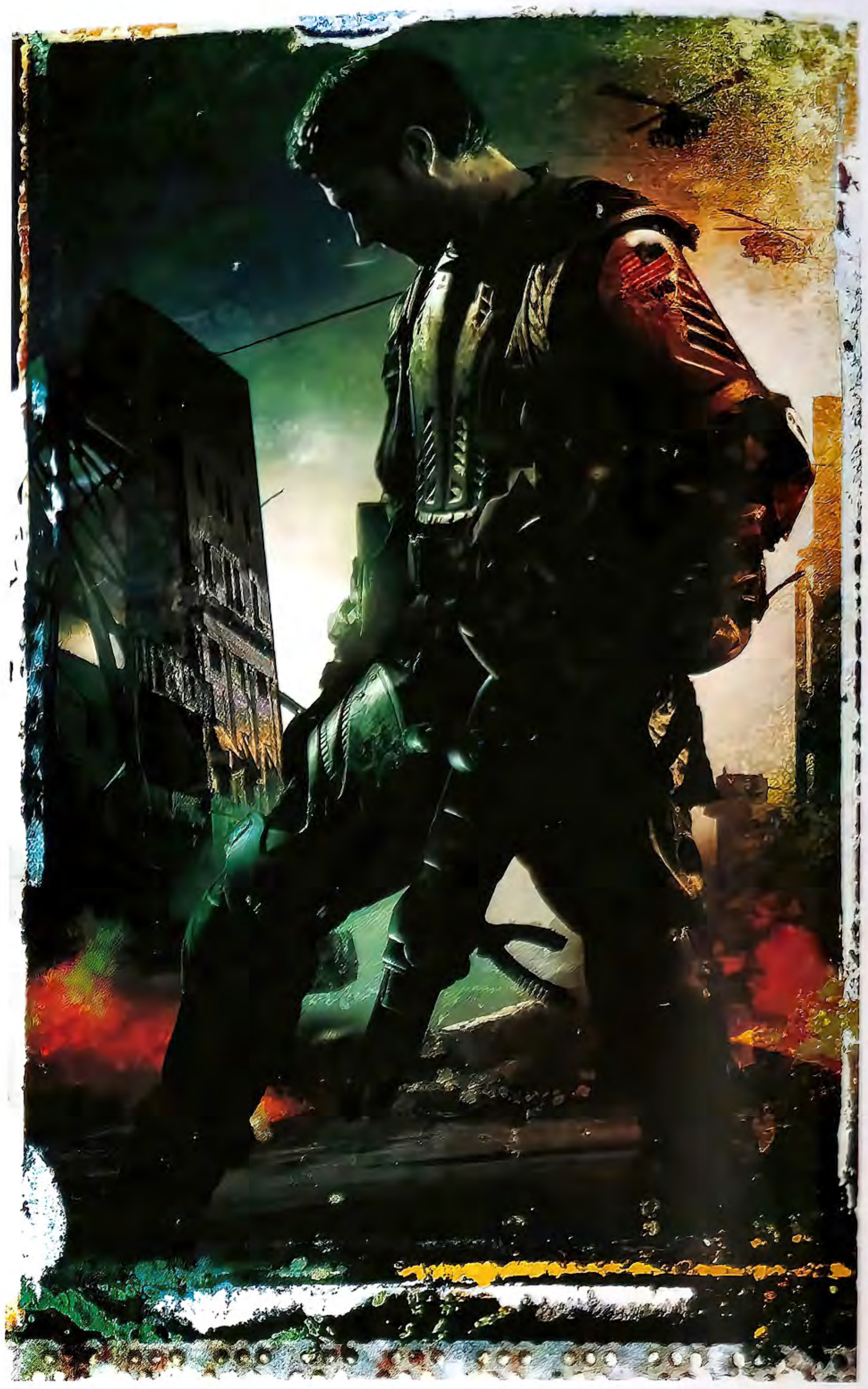
Todd Lockwood

Art Director: Betsy Wollheim *Client:* DAW Books *Title:* The Awakening *Medium:* Digital



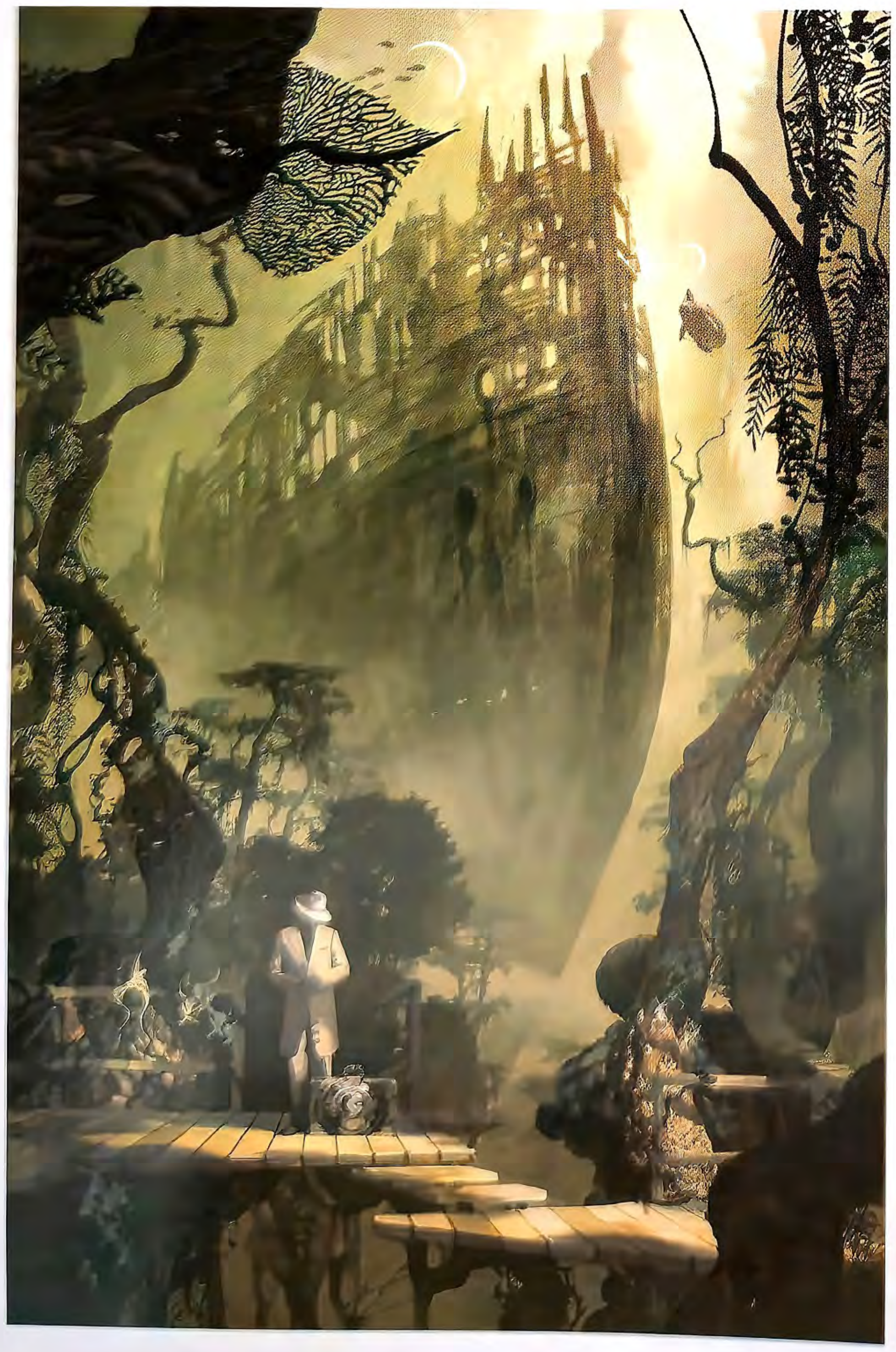
Gregory Manchess

Art Director: Irene Gallo *Client:* Tor Books *Title:* Firaxe *Medium:* Oil on linen



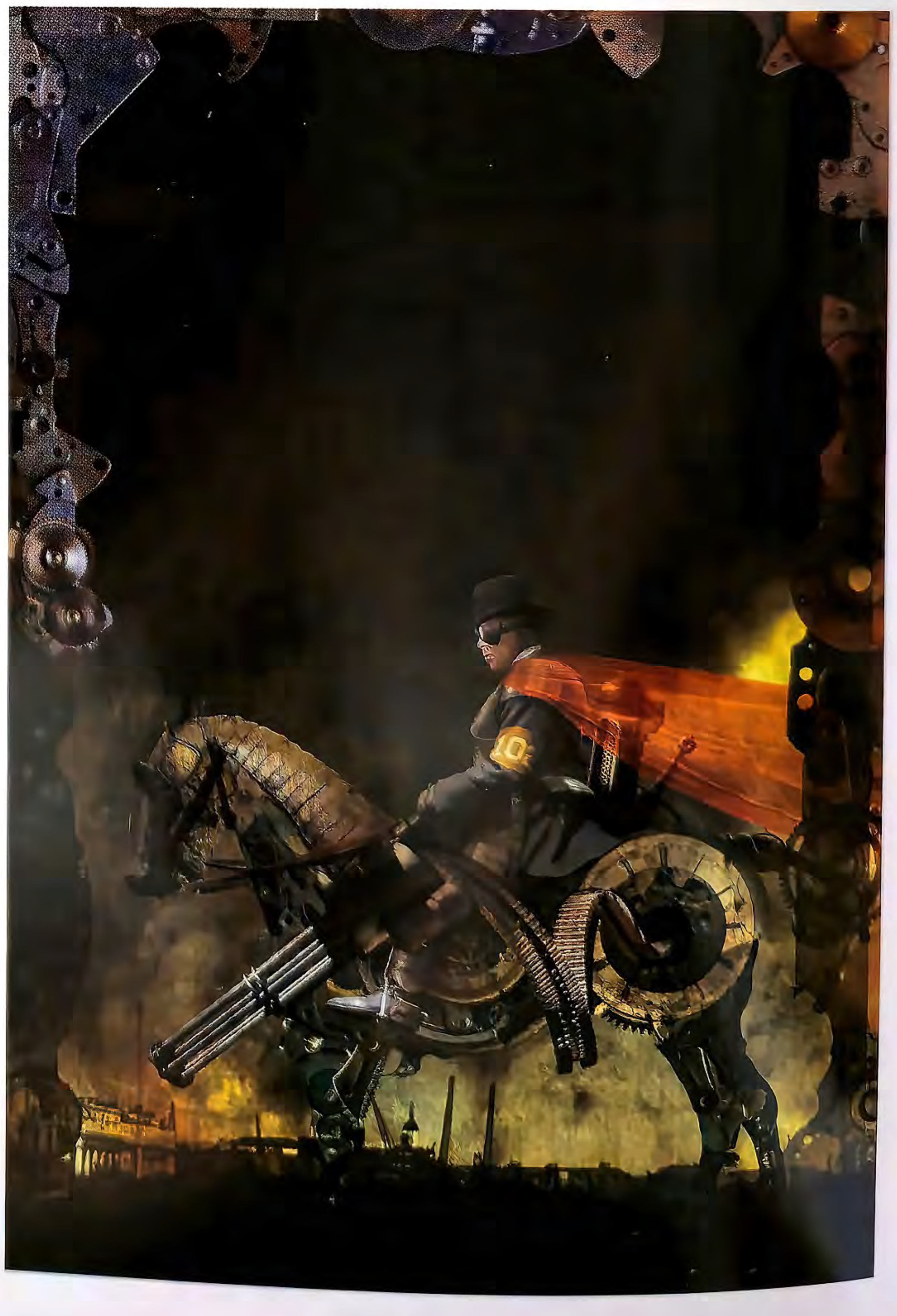
Steve Stone

Art Director: Lauren Panepinto *Client:* Orbit Books *Title:* Germline *Medium:* Digital



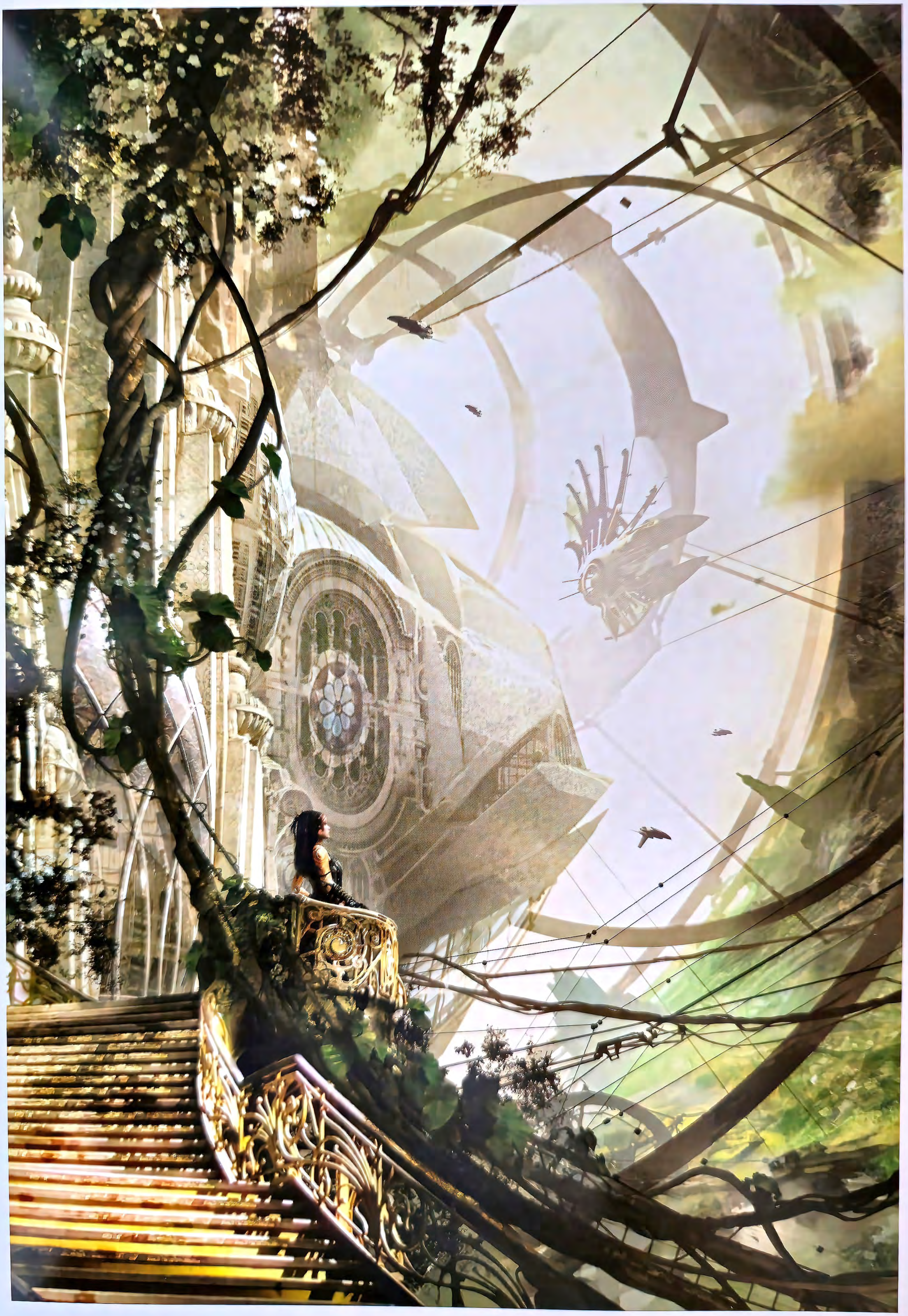
Thomas Tenery

Art Director: Irene Gallo *Client:* Tor Books *Title:* Stations of the Tide *Medium:* Digital



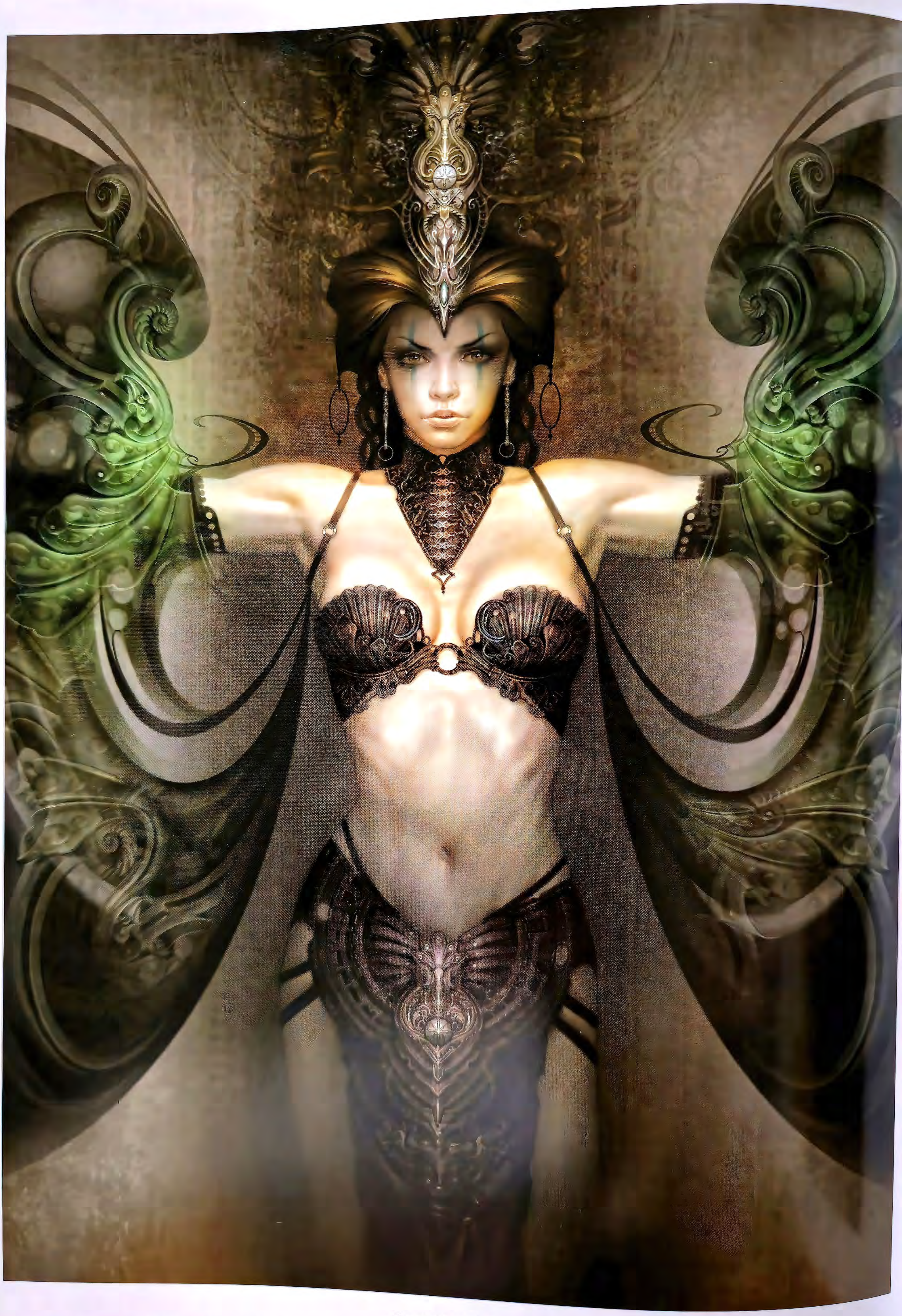
Viktor Koen

Art Director: Irene Gallo *Client:* Tor Books *Title:* The Immorality Engine *Medium:* Digital



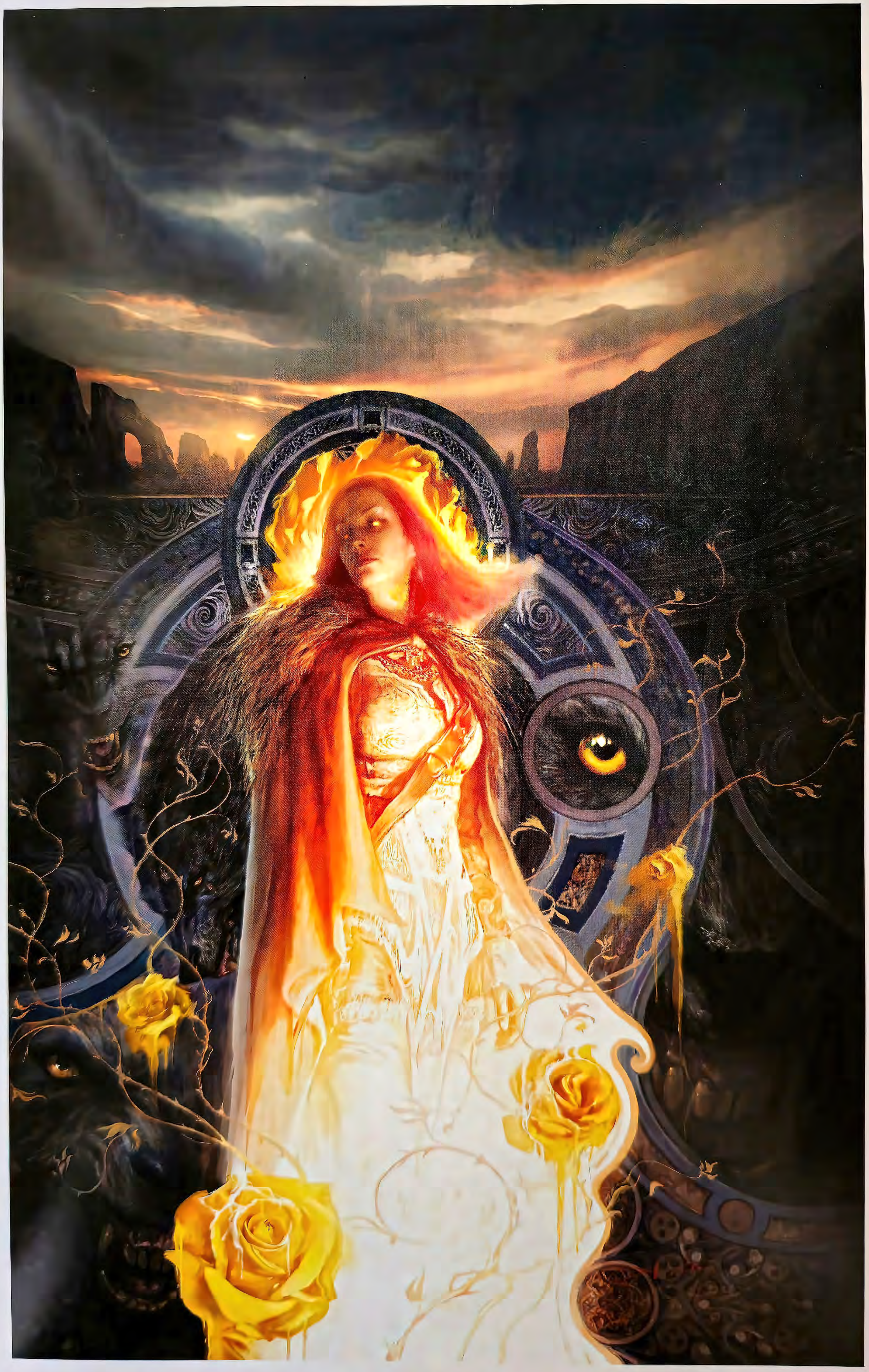
Stephan Martiniere

Art Director: Irene Gallo *Client:* Tor Books *Title:* Ashes of Candesce *Medium:* Digital



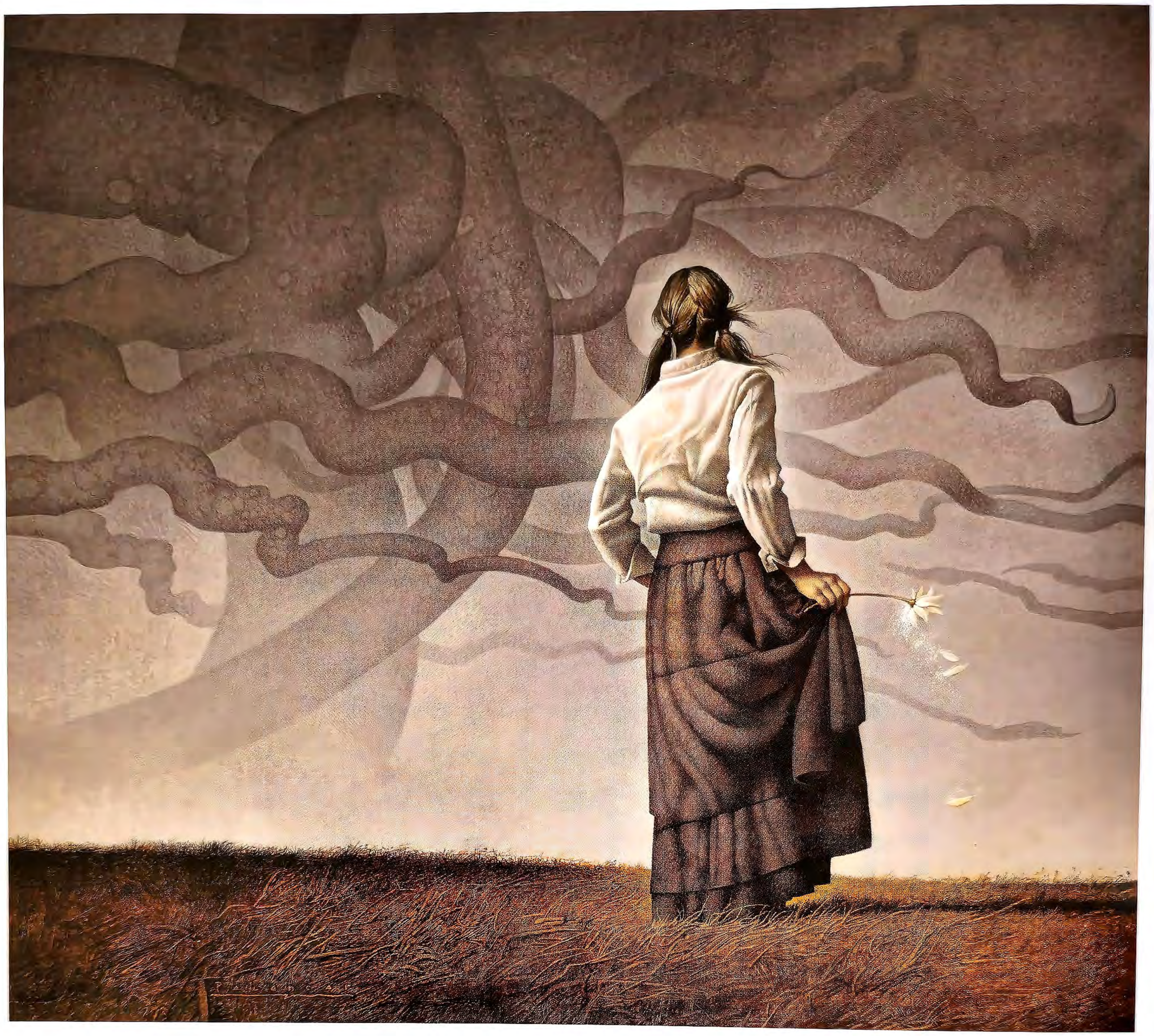
Paolo Barbieri

Art Director: Fernando Ambrosi *Client:* Arnoldo Mondadori Editore *Title:* Afrodite [from *Favole degli Dei*] *Medium:* Digital



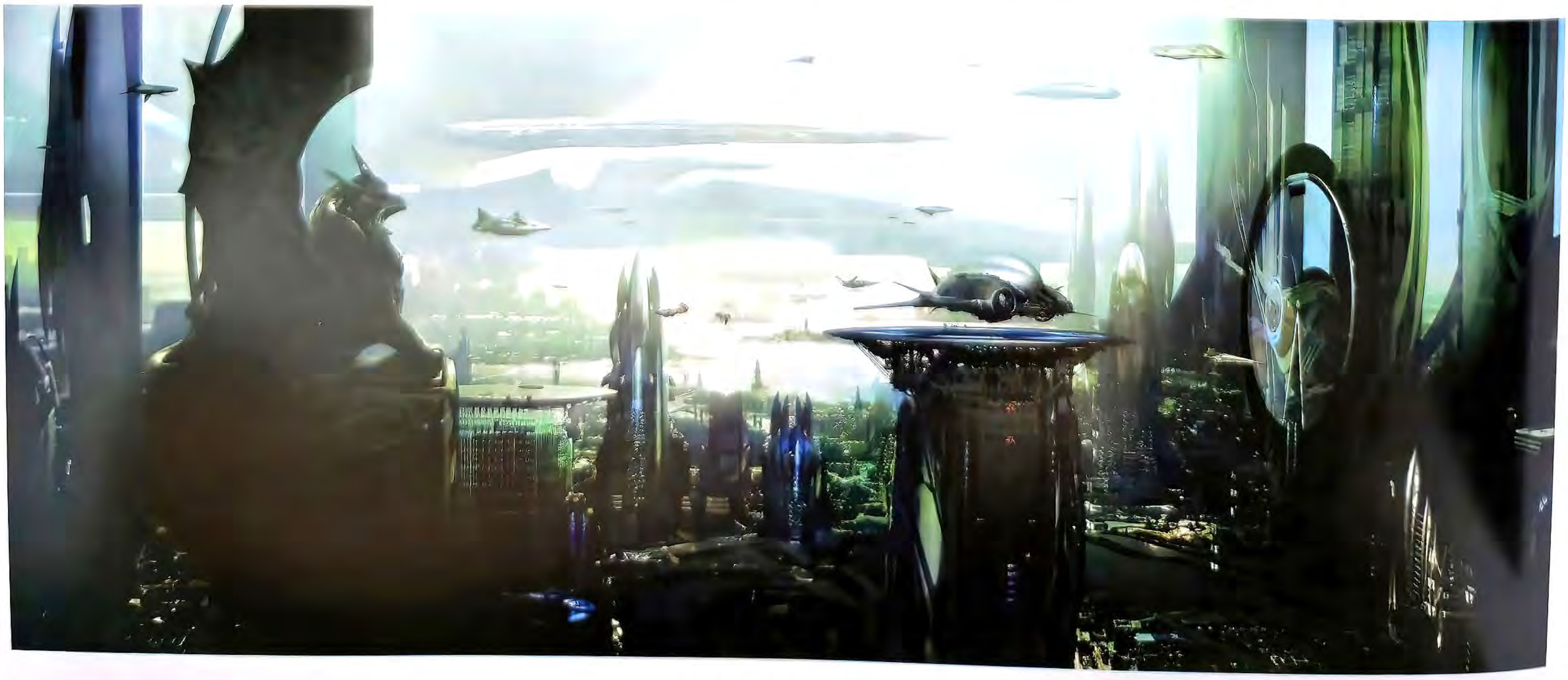
Aleksi Briclot

Art Director: Matt Adelsperger *Client:* Wizards of the Coast *Title:* The Rose of Sarifal *Medium:* Digital



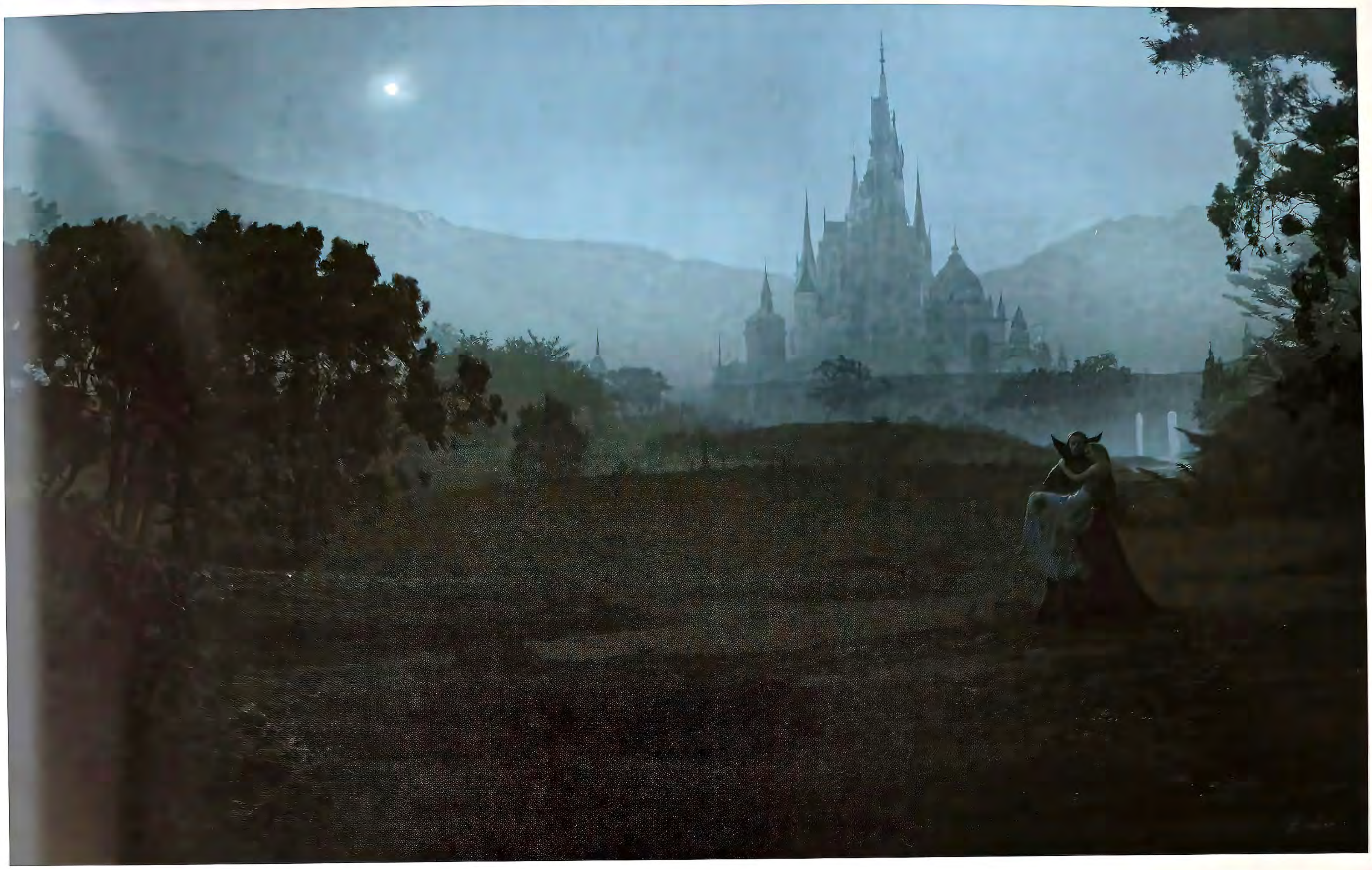
John Jude Palencar

Art Director: Irene Gallo *Client:* Tor Books *Title:* Alternate Future *Size:* 34"x32" *Medium:* Acrylic



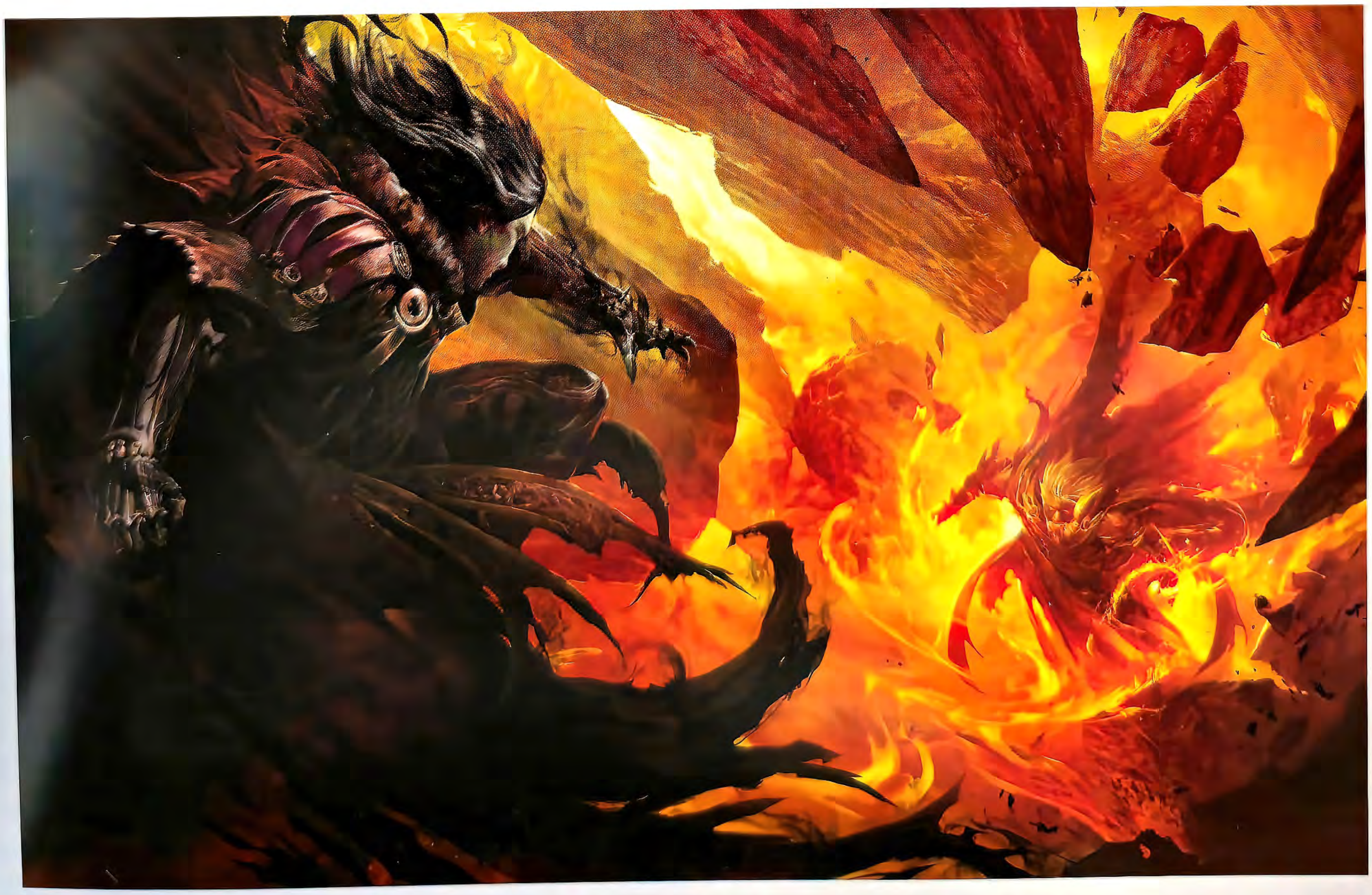
Stephan Martiniere

Client: Abrams *Title:* New Coruscant *Medium:* Digital



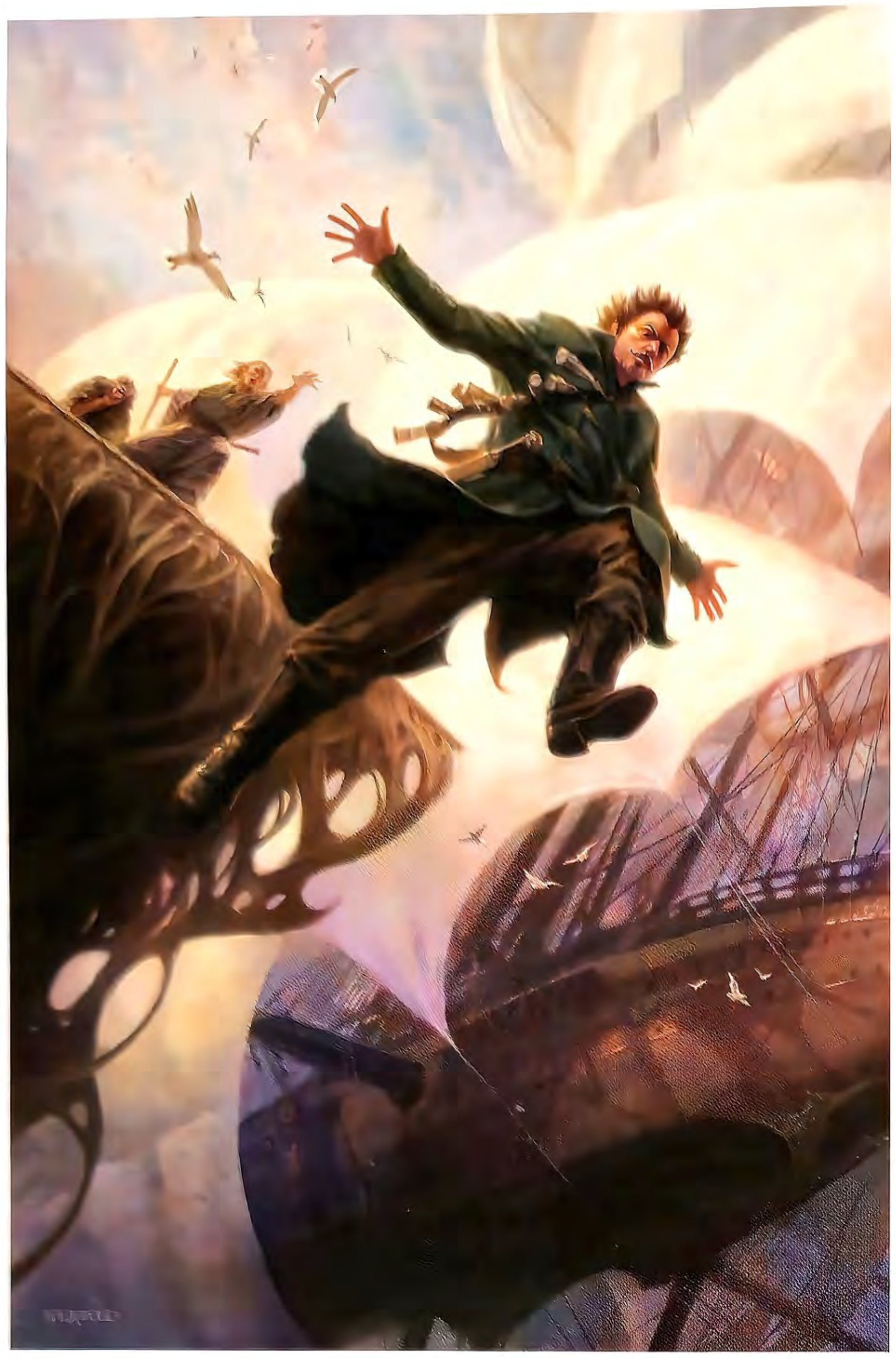
Bruno Werneck

Art Director: Jasmine Becket-Griffith *Client:* Ilex Press [UK] *Title:* Spark of Sentiment *Size:* 17"x11" *Medium:* Digital



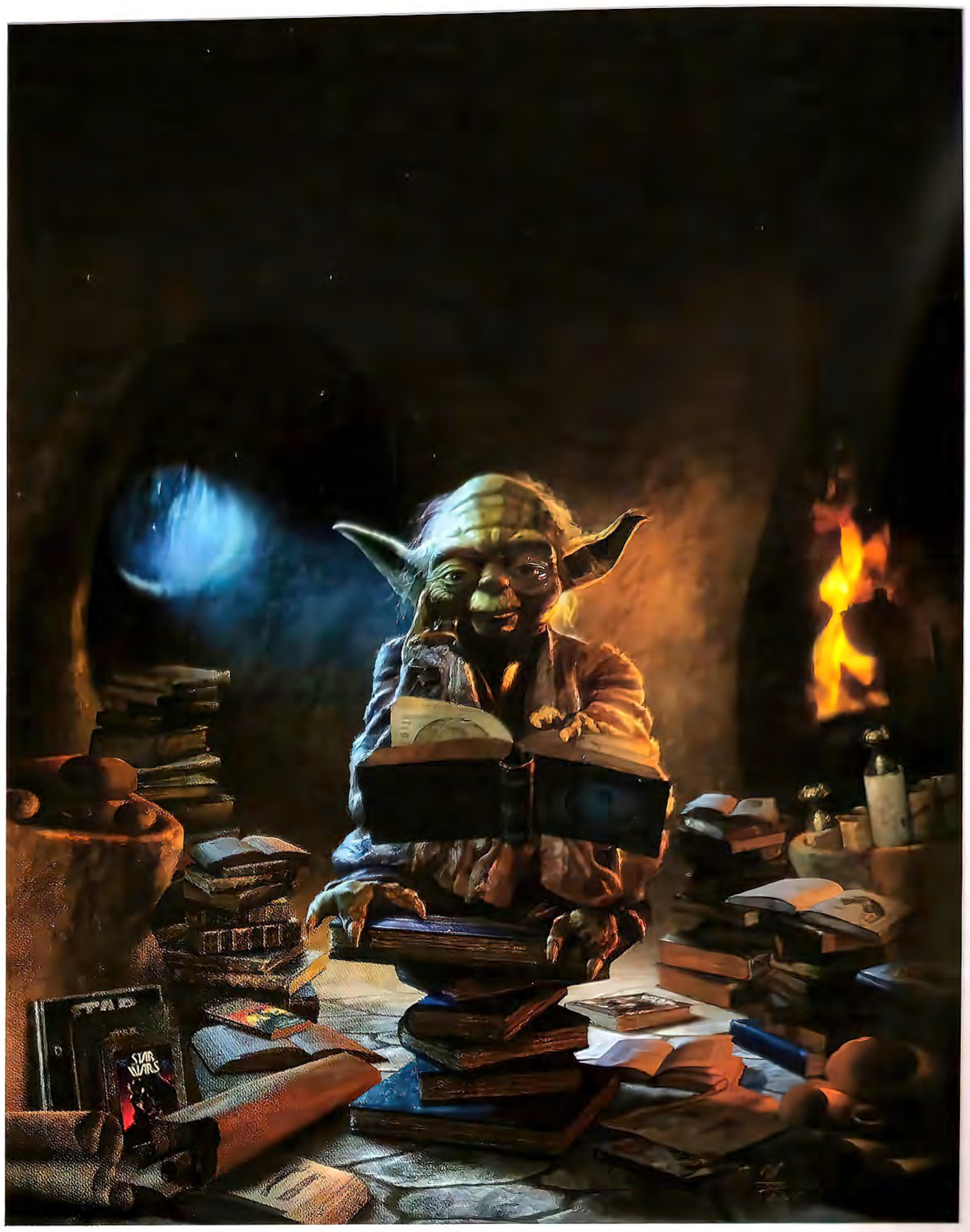
Kekai Kotaki

Art Director: Matt Adelsperger *Client:* Wizards of the Coast *Title:* Bury Elminster Deep *Medium:* Digital



Todd Lockwood

Art Director: David Palumbo *Client:* Night Shade Books
Title: Leap *Medium:* Digital



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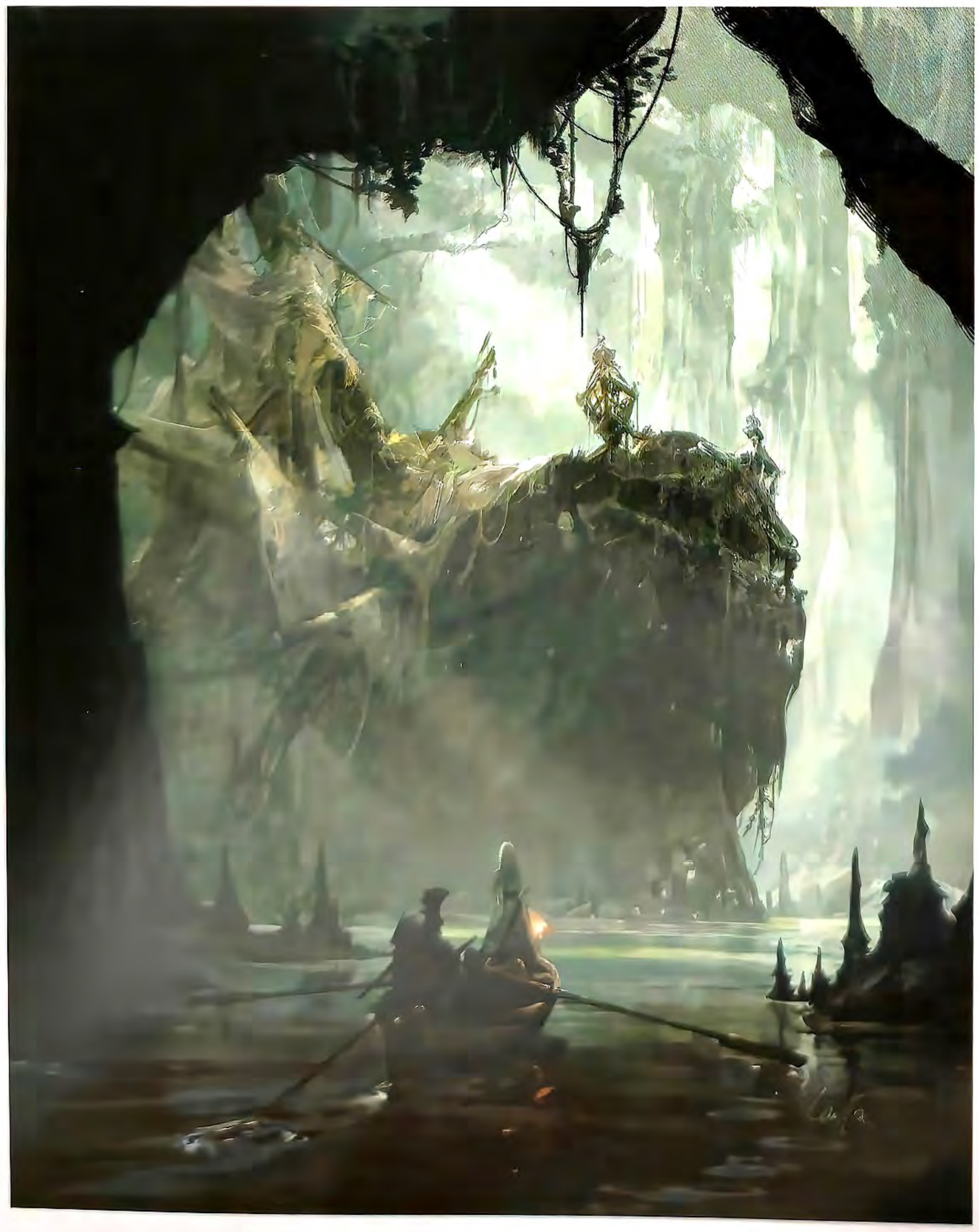
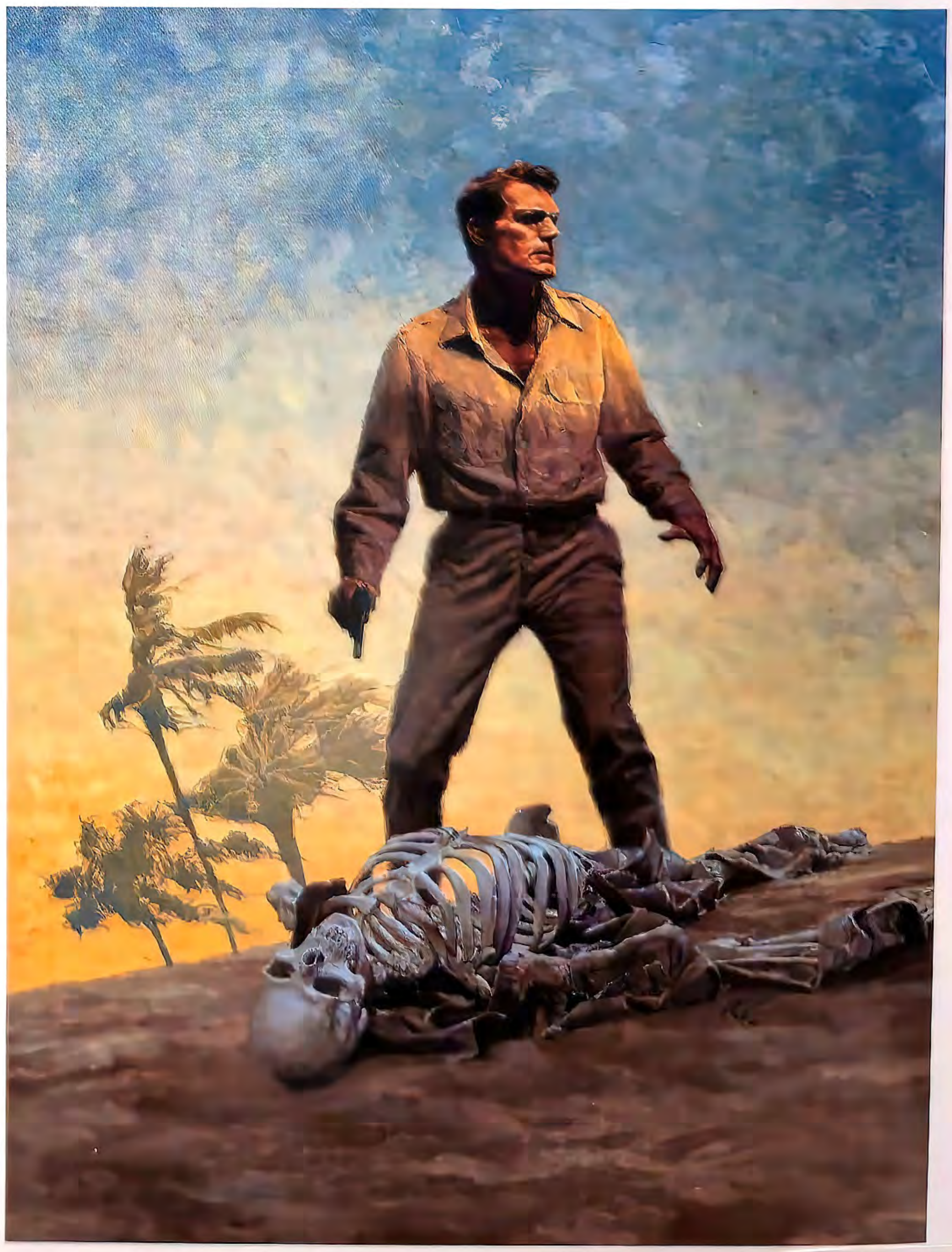
Paul Youll

Art director: Scott Biel *Client:* Random House
Title: Yoda [*Star Wars Essential Reader's Guide*] *Medium:* Mixed



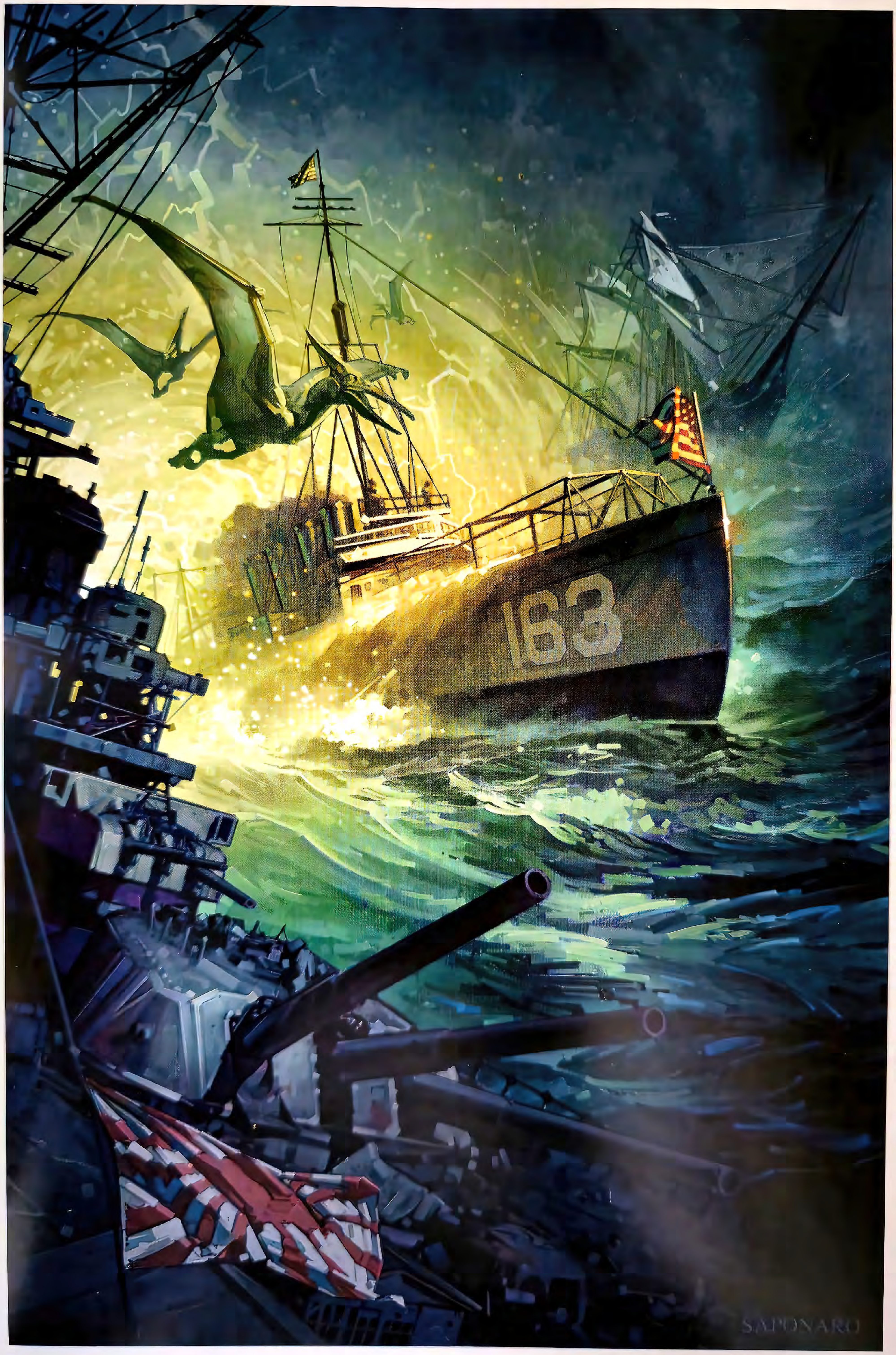
Mathieu Lauffray

Client: Dargaud *Title:* Long John Silver 3 *Medium:* Photoshop



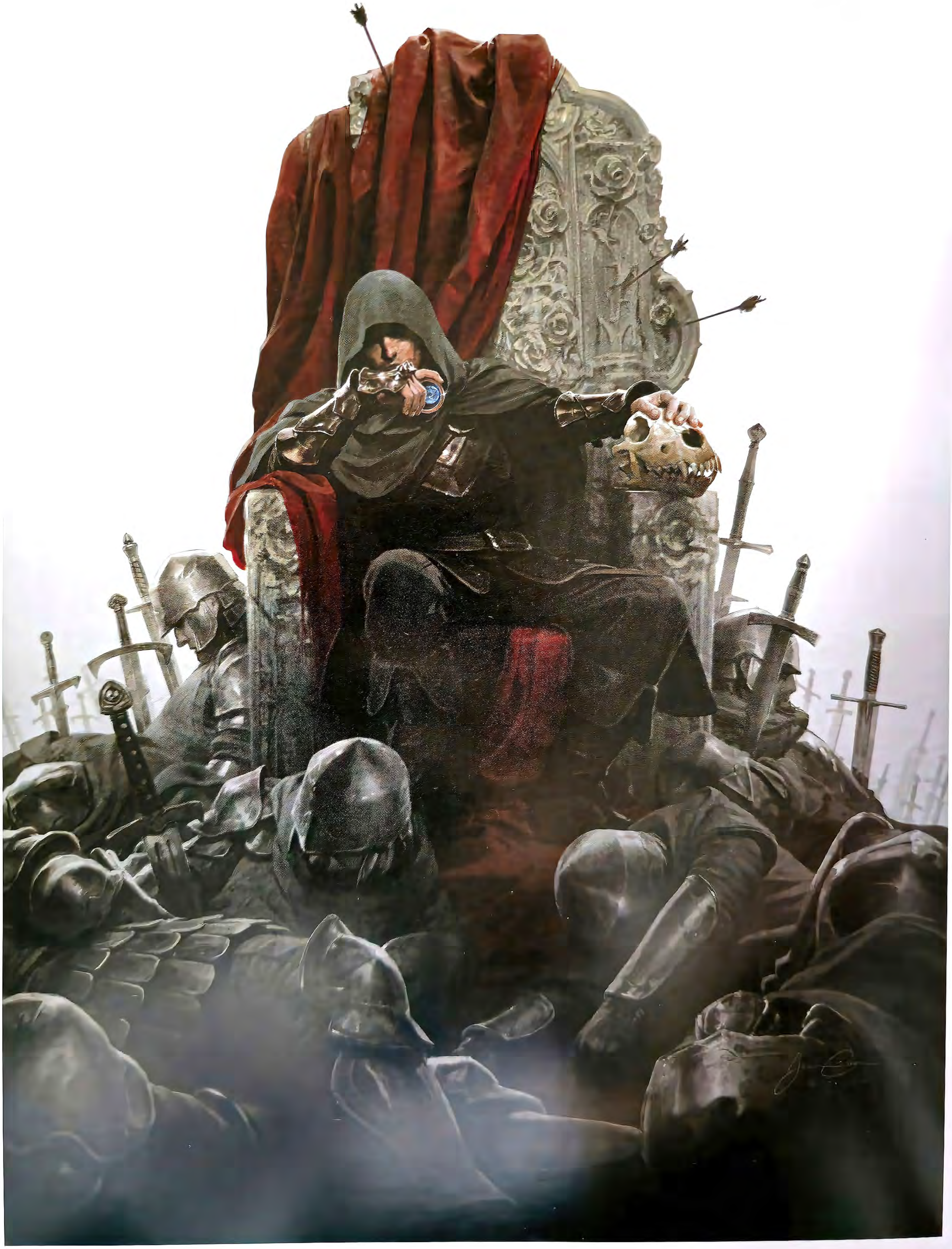
Ken Laager

Art Director: Bill Schafer *Client:* Subterranean Press *Title:* Dangerous Ways
Size: 14.5"x20" *Medium:* Oil on canvas



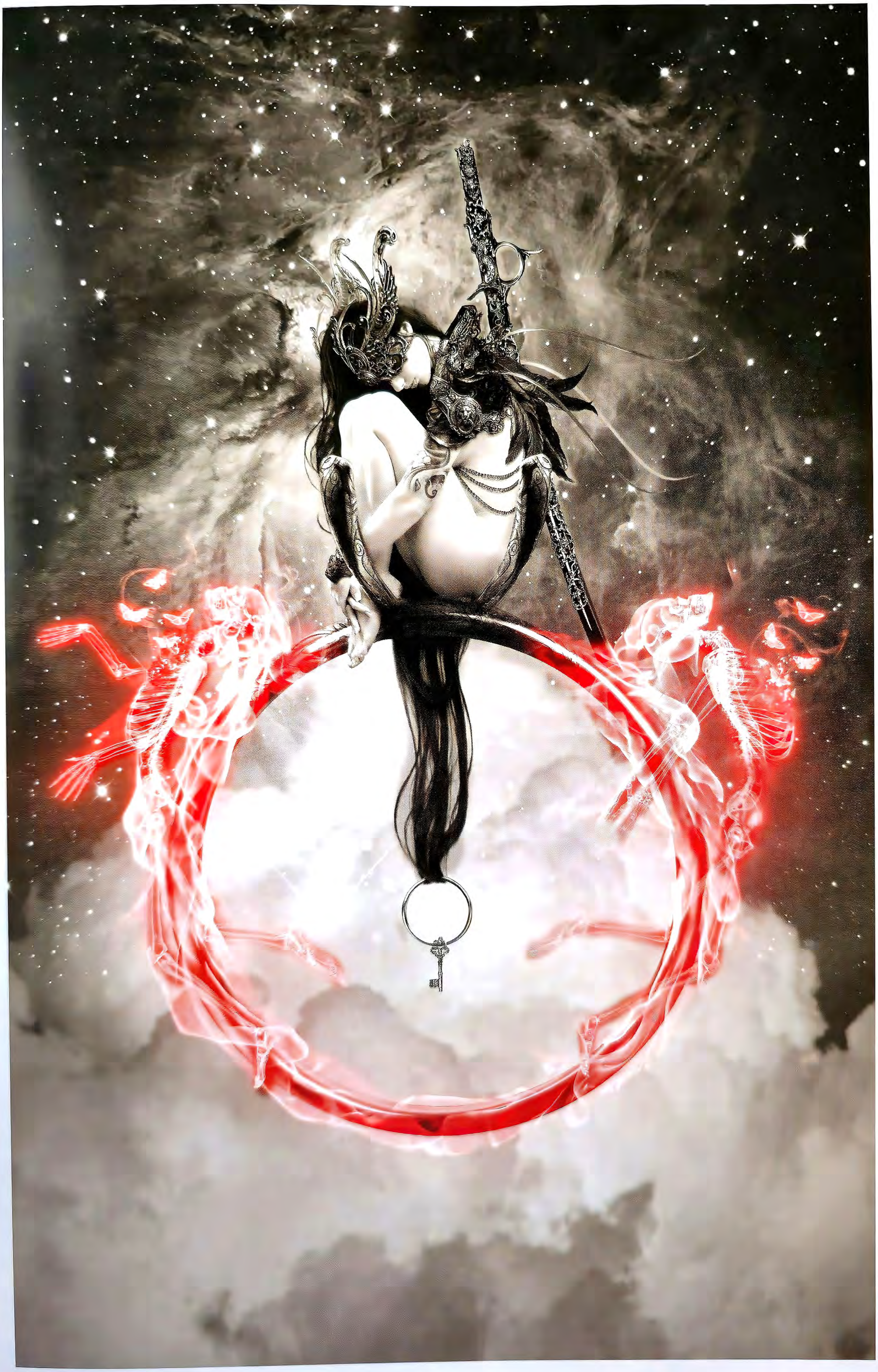
Dominick Saponaro

Art Director: Matthew Kalamidas *Client:* The Science Fiction Book Clup *Title:* Destroyermen: Unknown Seas *Size:* 13"x20" *Medium:* Mixed, digital



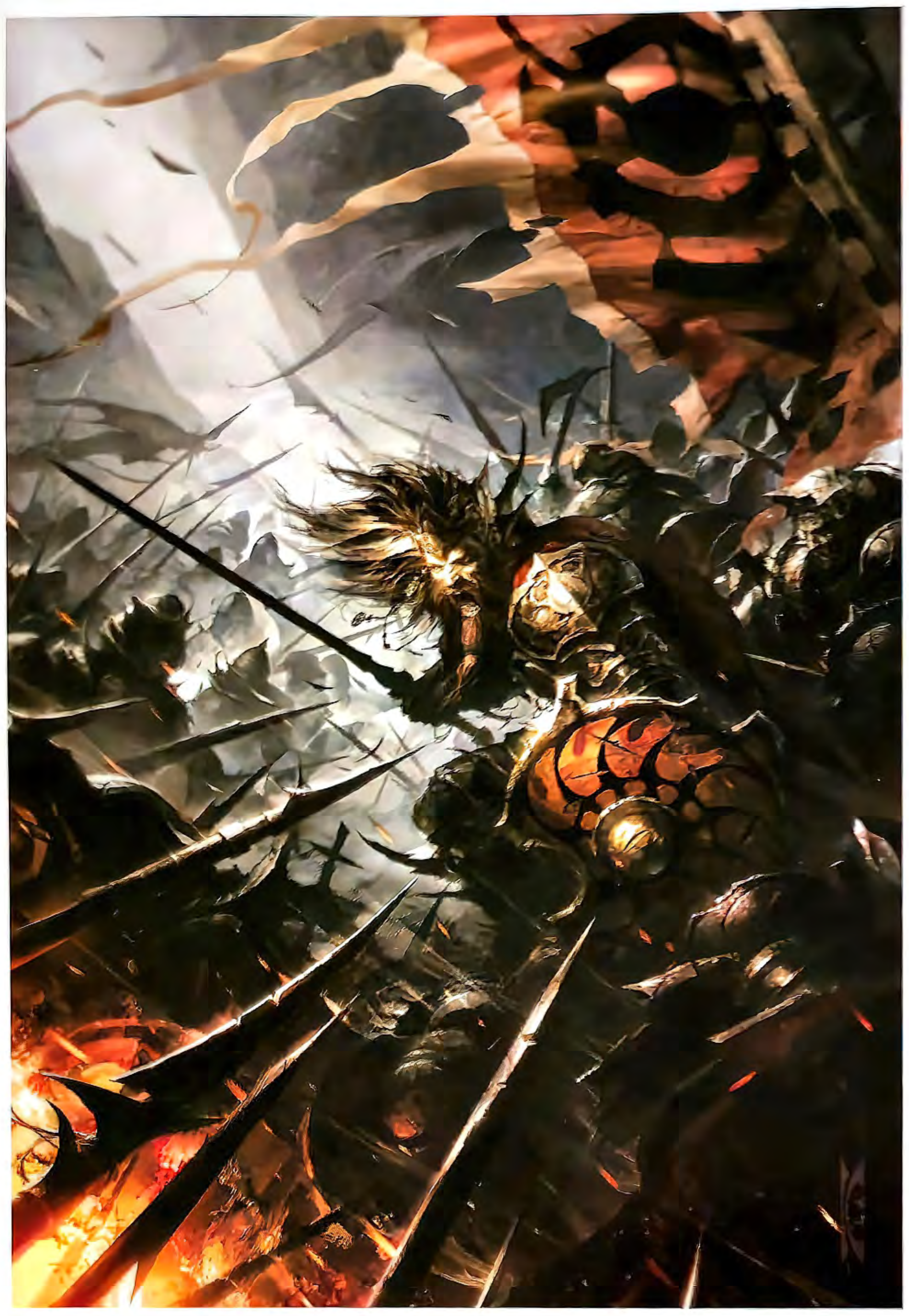
Jason Chan

Art Director: Judith Murello *Client:* Penguin Group *Title:* King of Thorns *Size:* 14"x20" *Medium:* Digital



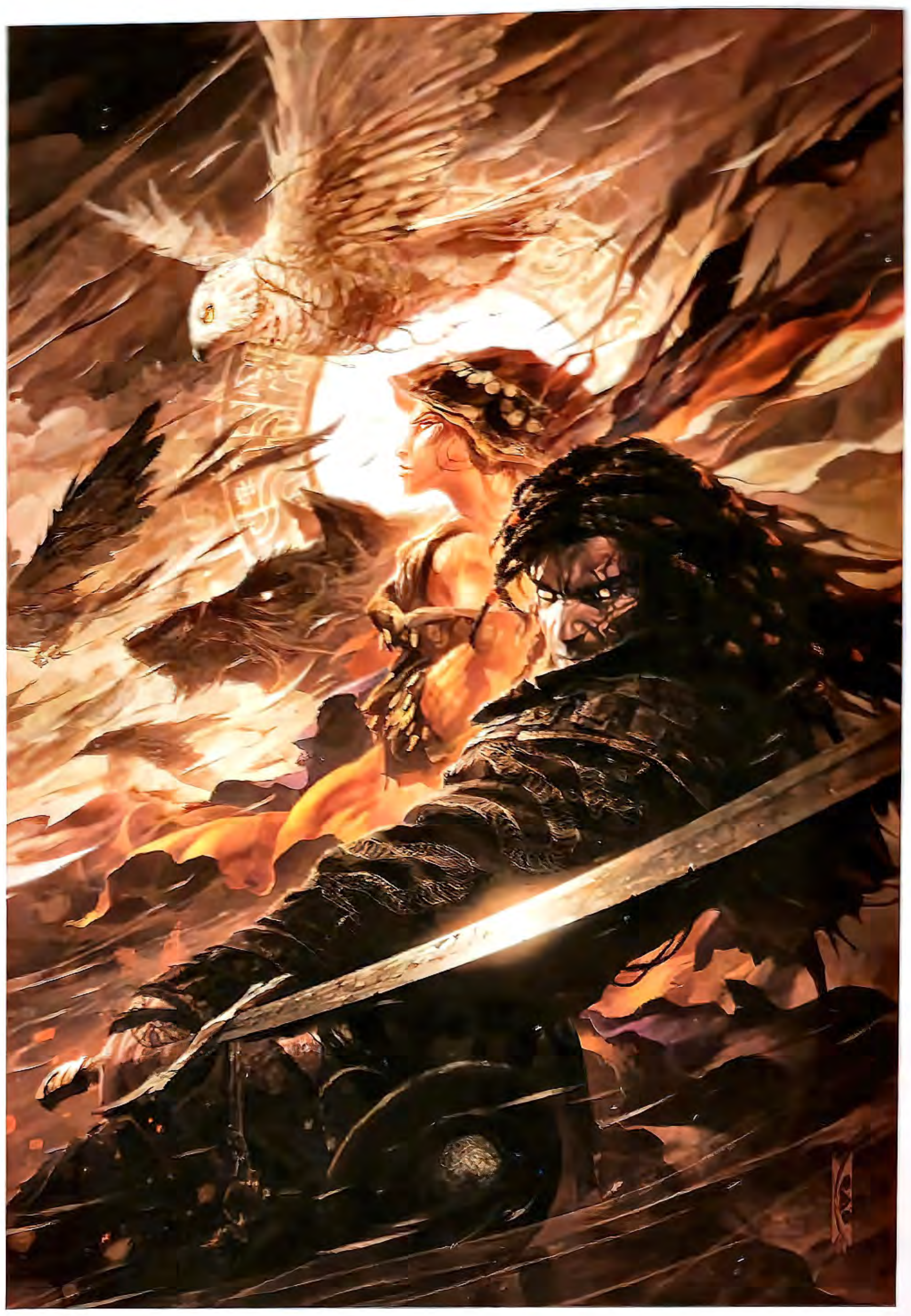
Nekro

Art Director: Nekro *Client:* Norma Editorial *Title:* Yoda: Nebular [from *Skeleton Key*] *Medium:* Digital



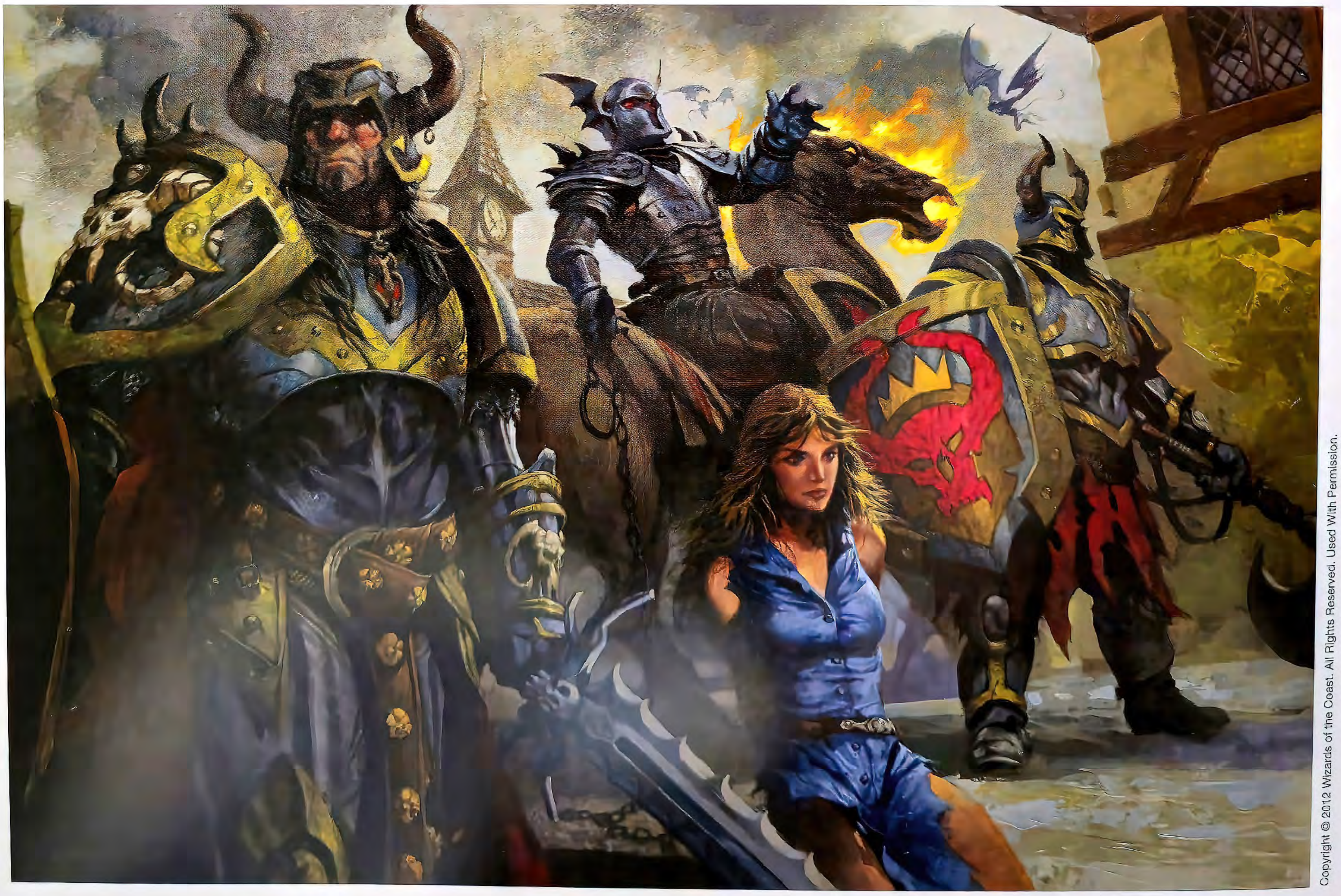
Raymond Swanland

Art Director: David Palumbo *Client:* Night Shade Books
Title: An Ill Fate Marshalling *Medium:* Digital



Raymond Swanland

Art Director: Lou Anders *Client:* Pyr Books
Title: Blackdog *Medium:* Digital



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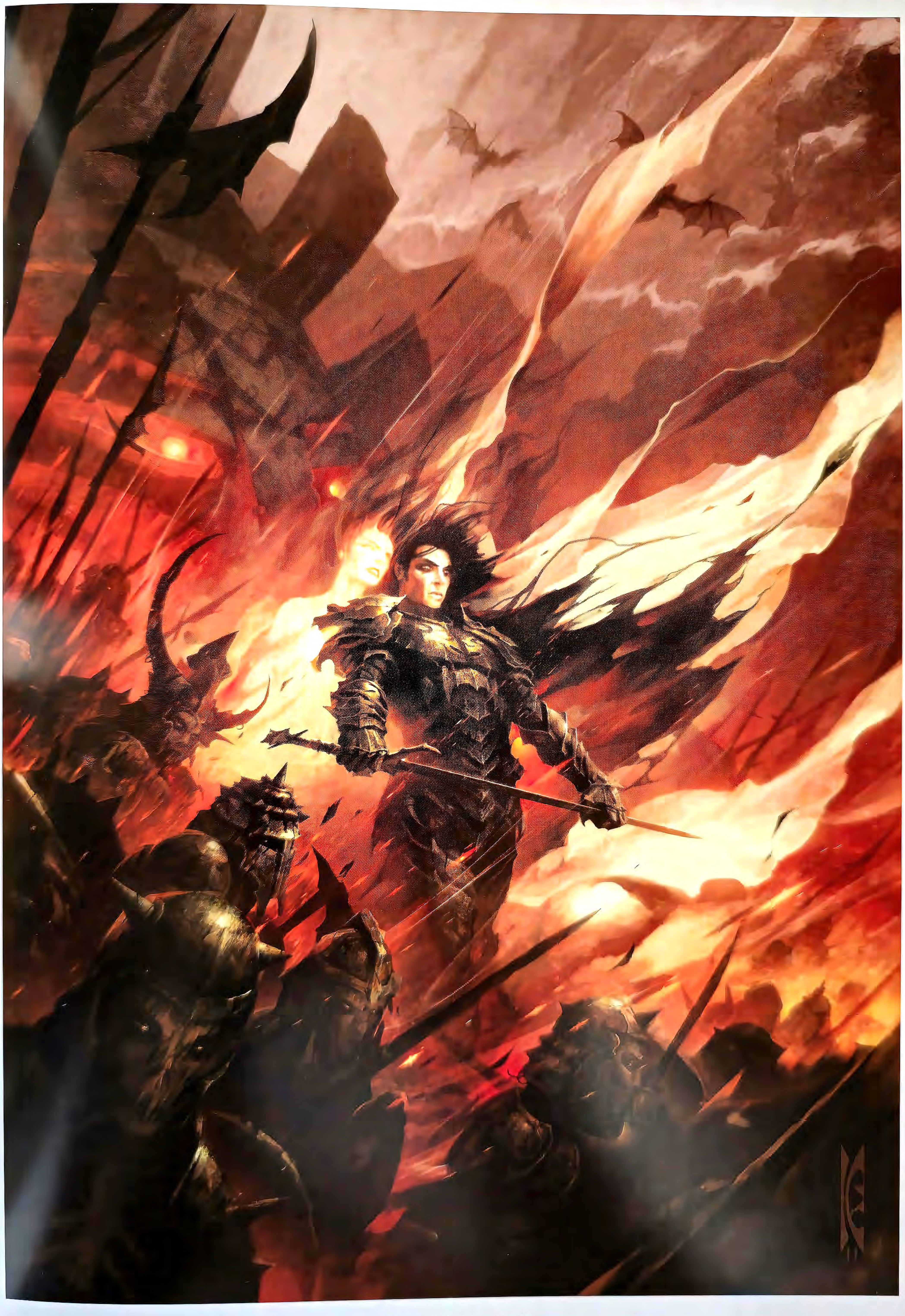
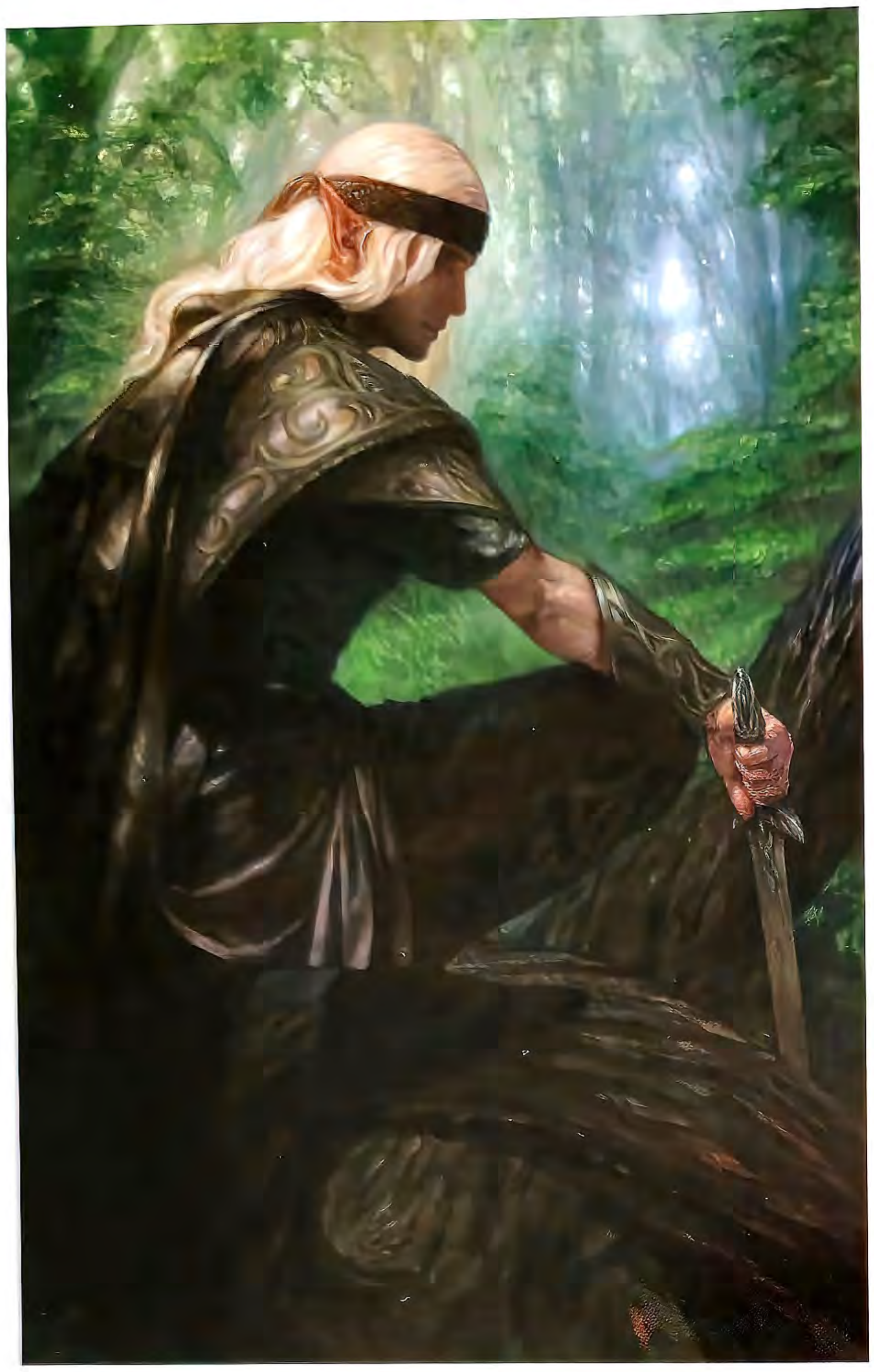
Christopher Moeller

Art Director: Mari Kolkowski *Client:* Wizards of the Coast *Title:* Brigands *Size:* 21"x14" *Medium:* Acrylic on board

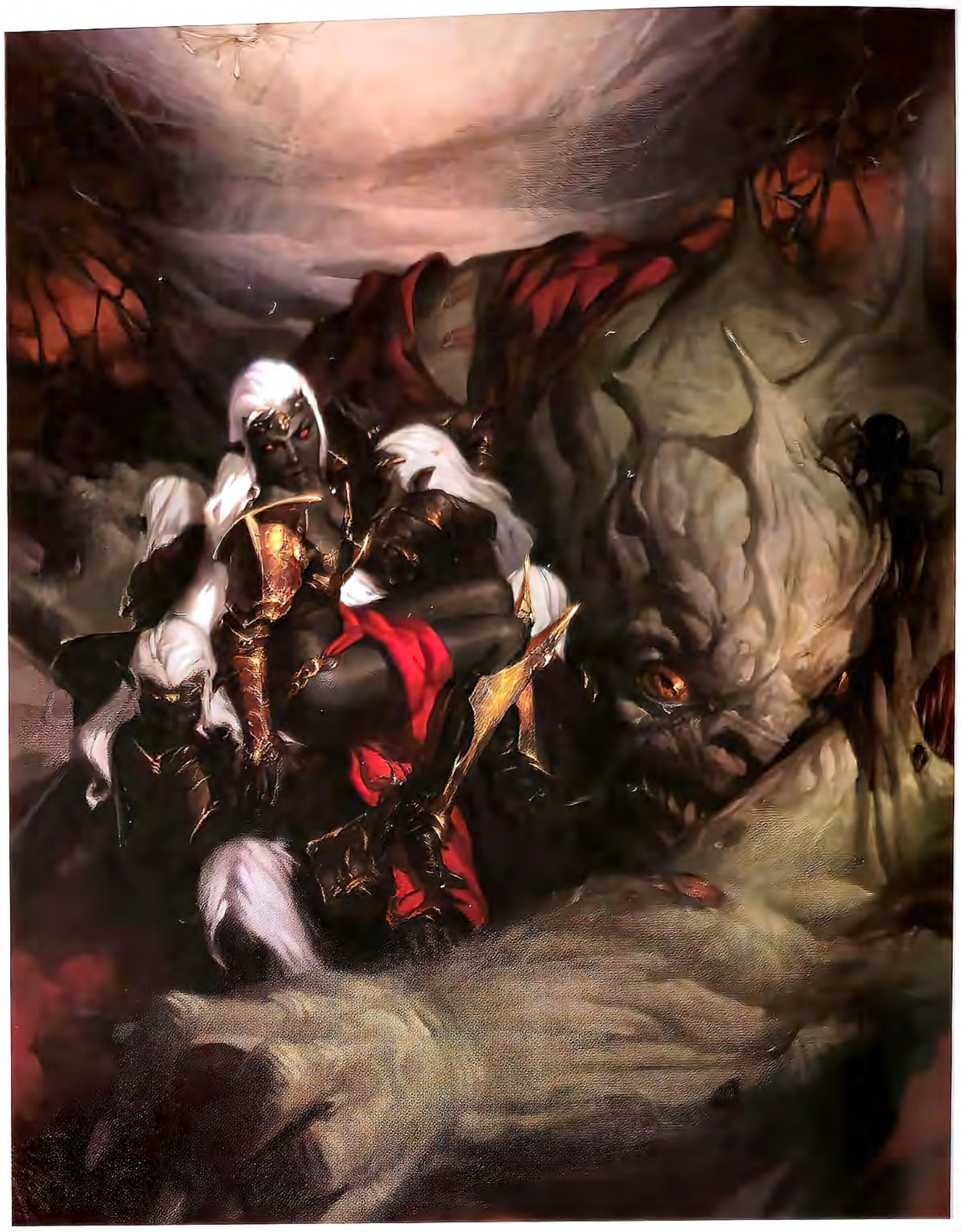


Raymond Swanland

Art Director: David Palumbo *Client:* Night Shade Books *Title:* Reap the East Wind *Medium:* Digital



Volkan Baga
Art Director: Nele Schütz *Client:* Heyne Verlag
Title: Elf Size: 16.1"x14.8" *Medium:* Oil



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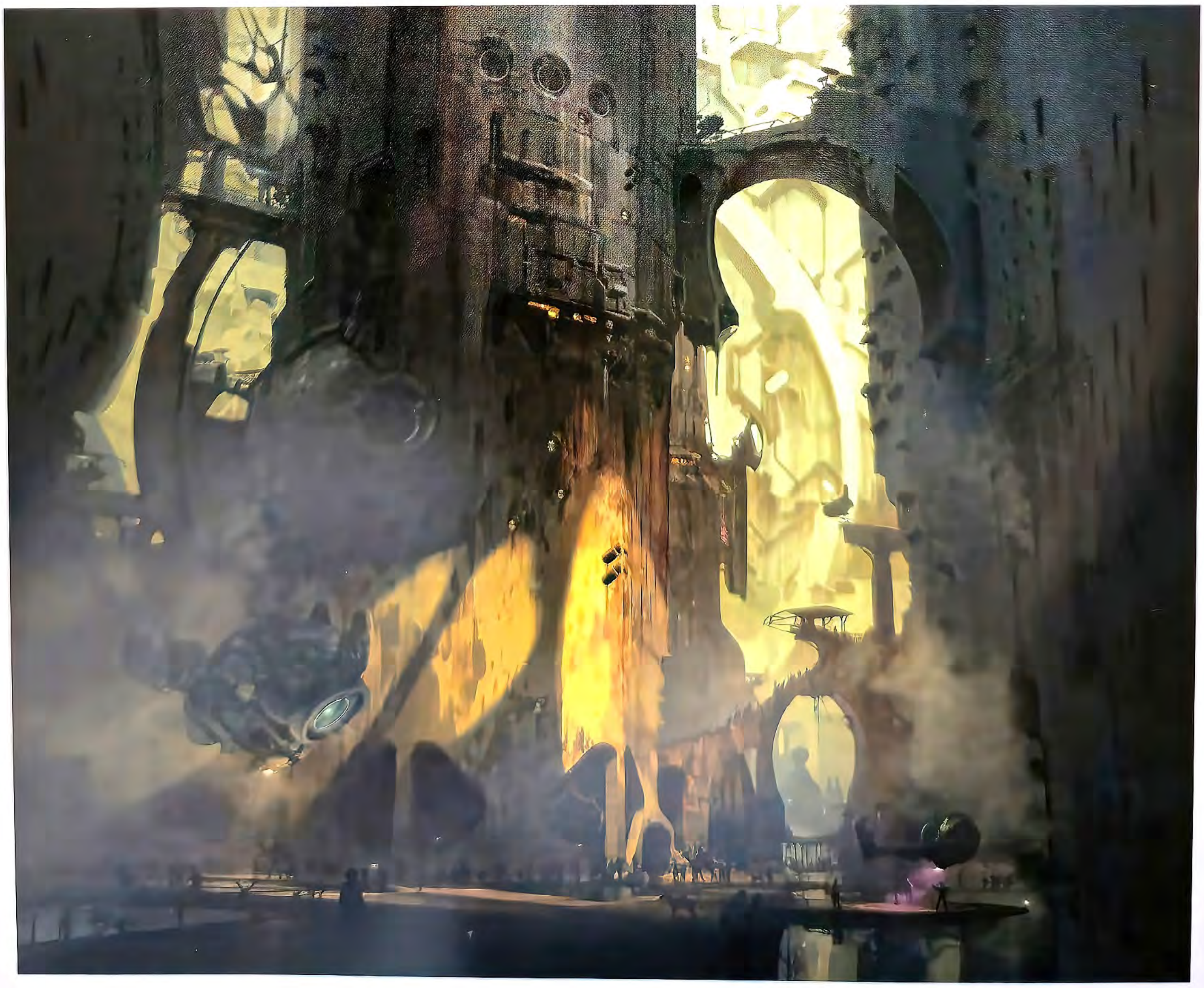
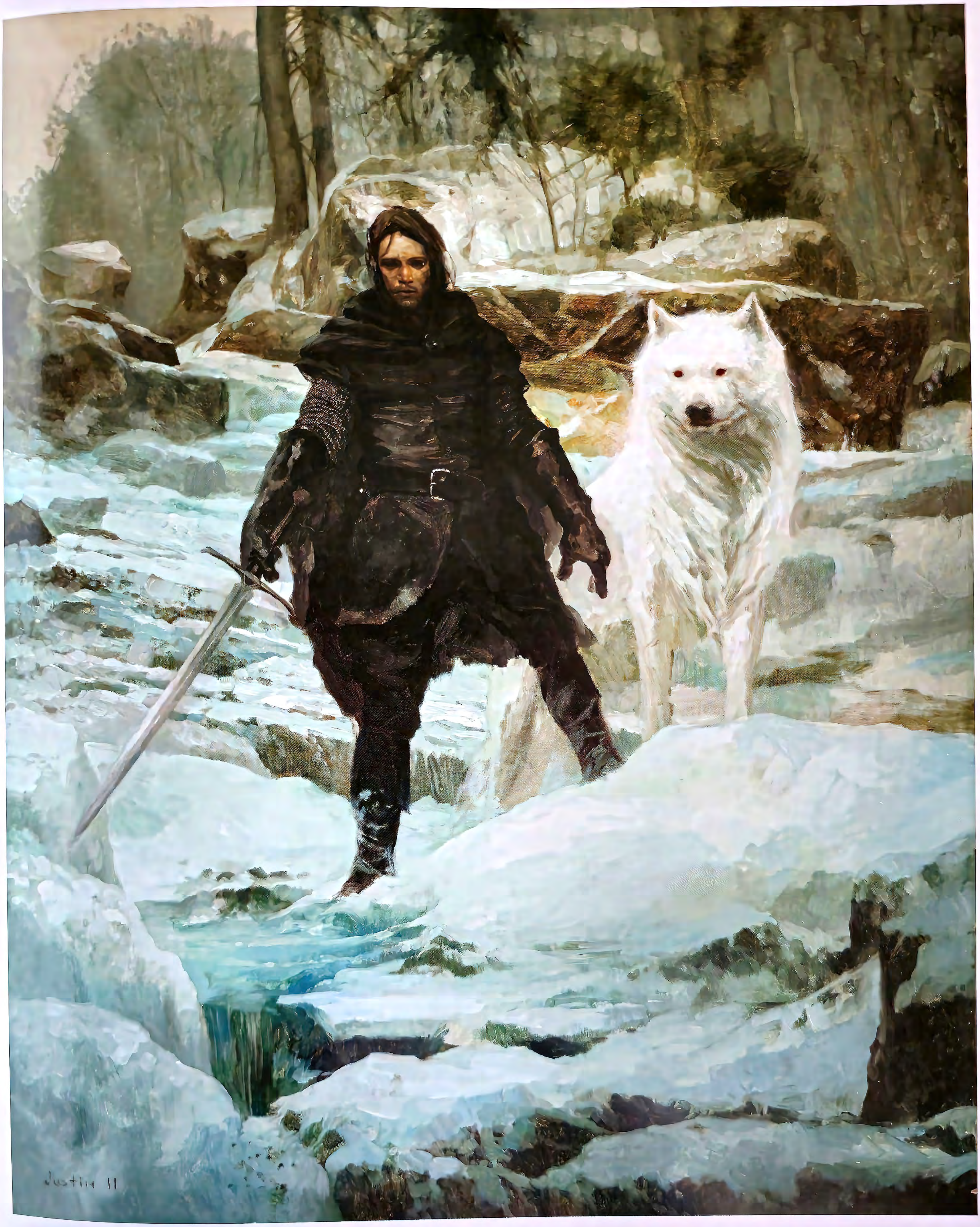
Tyler Jacobson
Art Director: Kate Irwin *Client:* Wizards of the Coast
Title: Web of the Spider Queen *Medium:* Digital

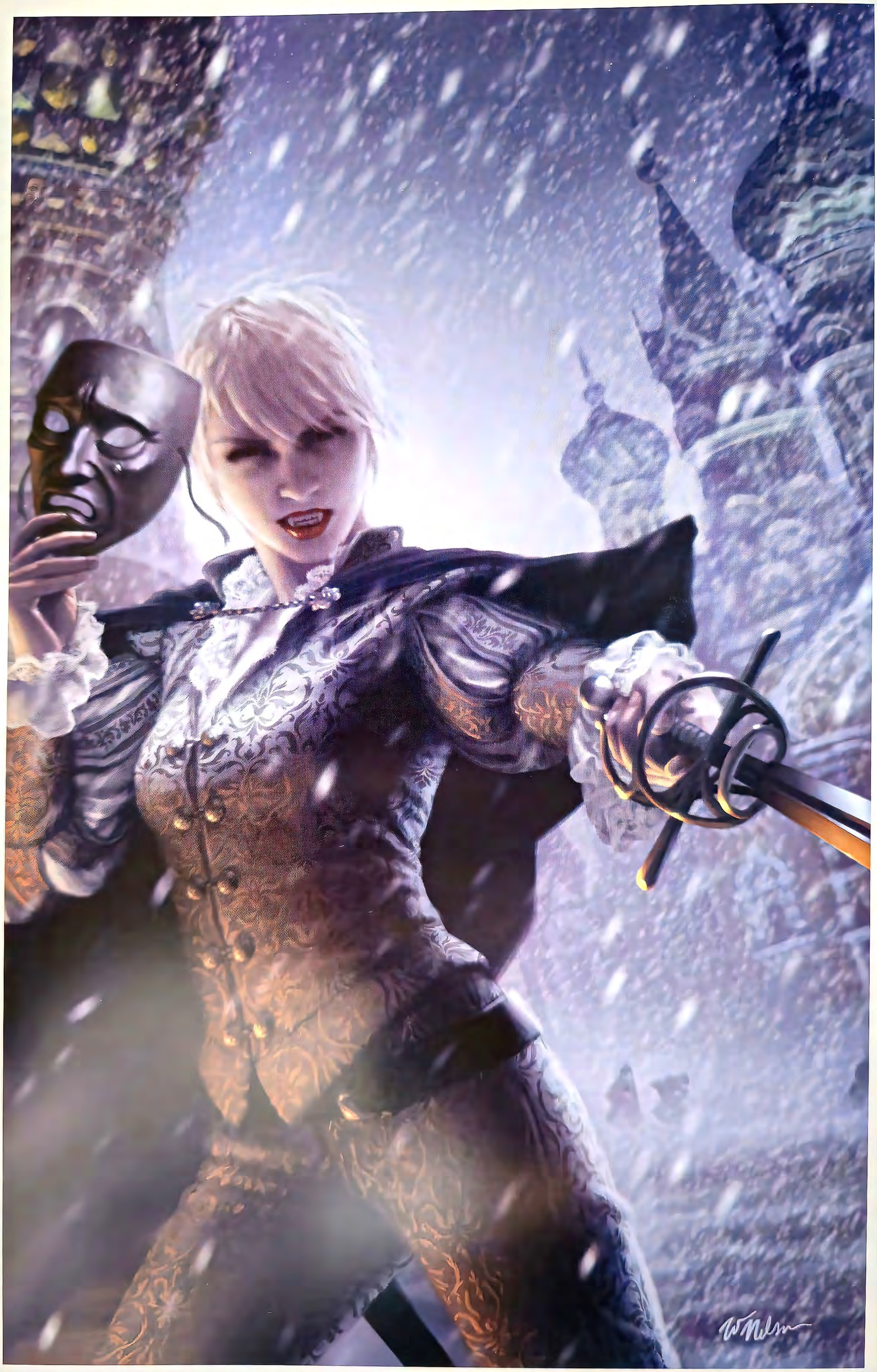


Thom Tenery
Client: Design Studio Press *Title:* Shiva



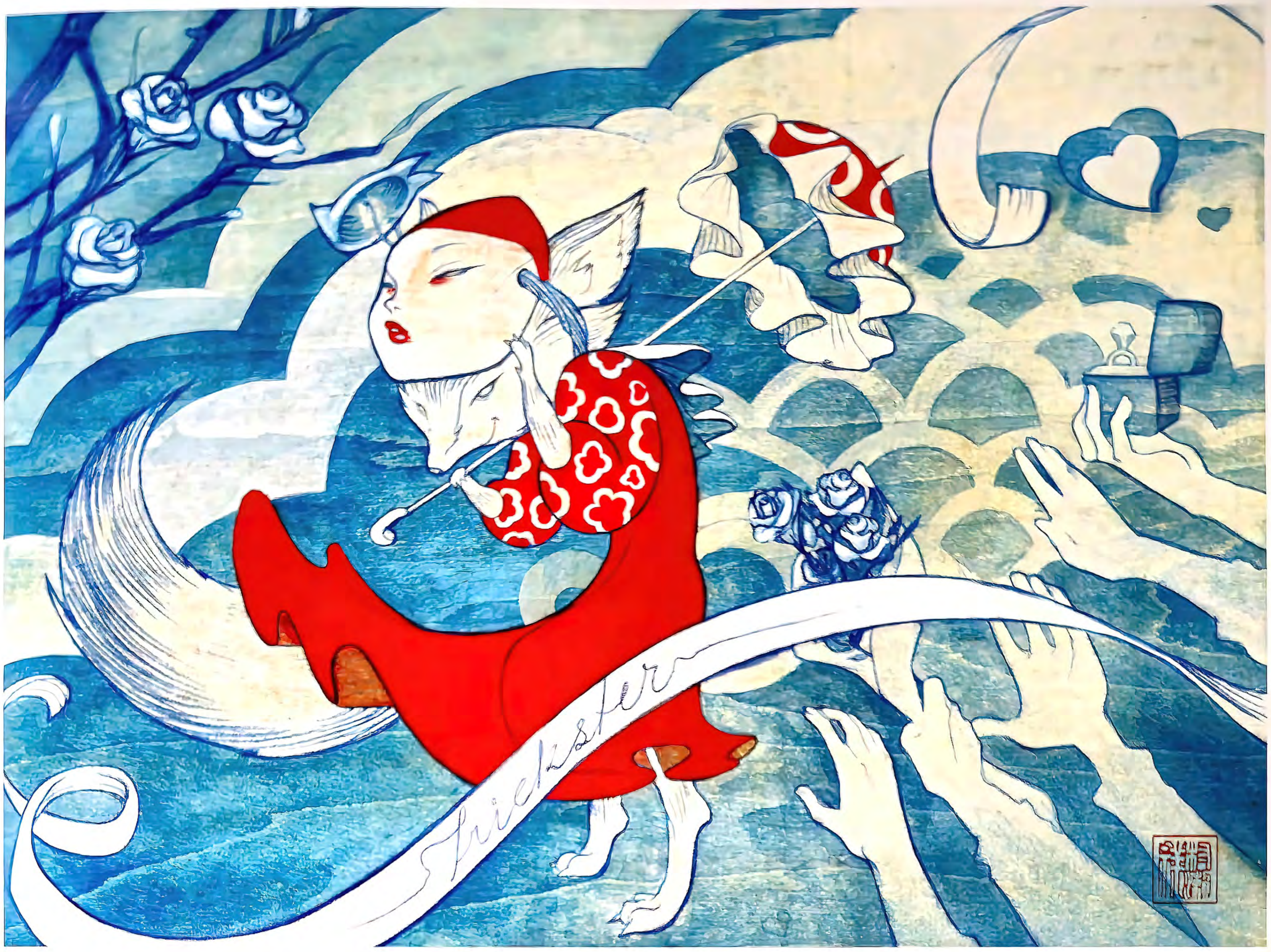
Justin Sweet

Art Director: George R.R. Martin *Client:* Random House *Title:* Jon Snow *Size:* 32"x40" *Medium:* Oil



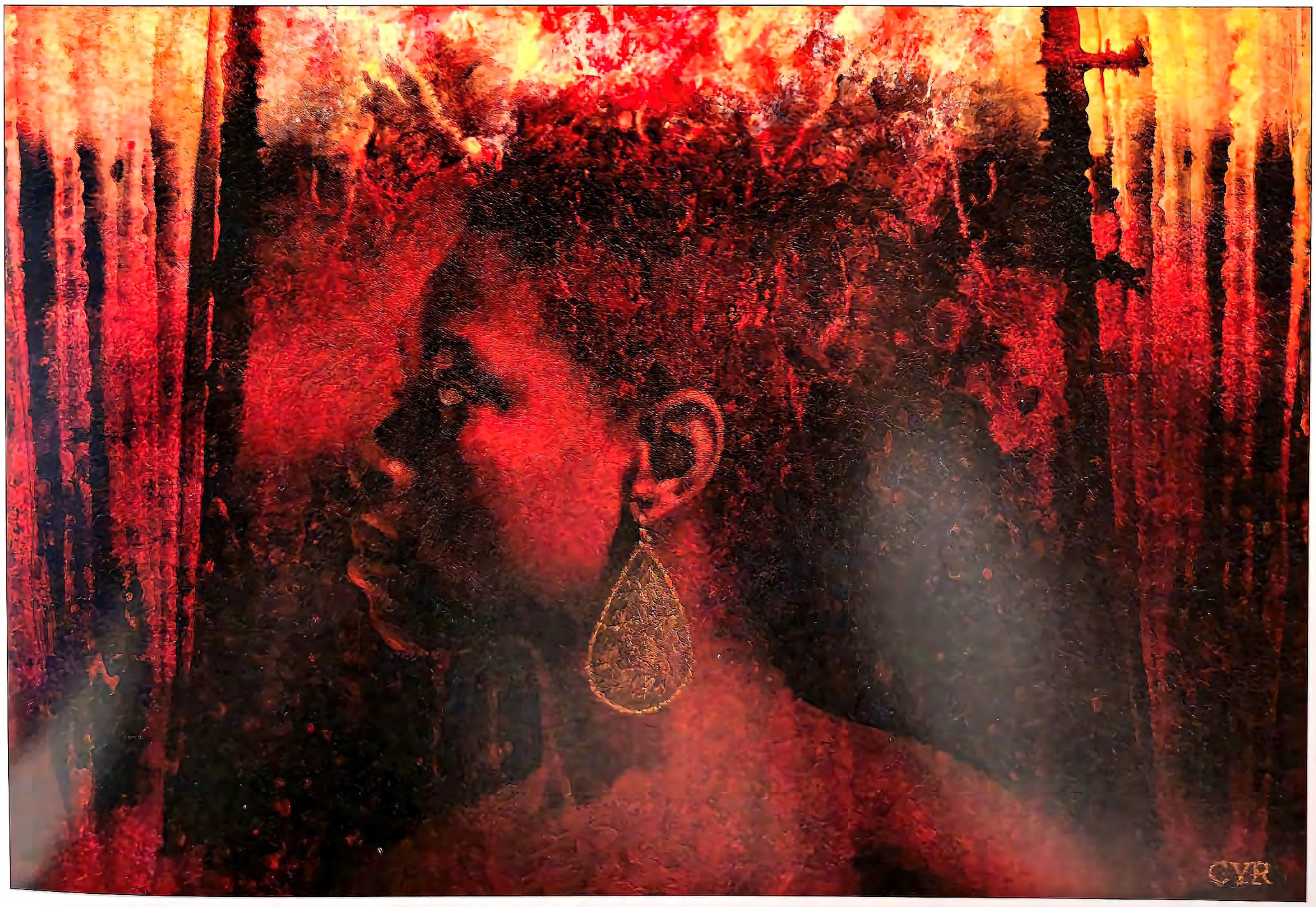
Winona Nelson

Art Director: Darius Hinks *Client:* Games Workshop *Title:* Bloodforged *Size:* 12.5"x20" *Medium:* Digital



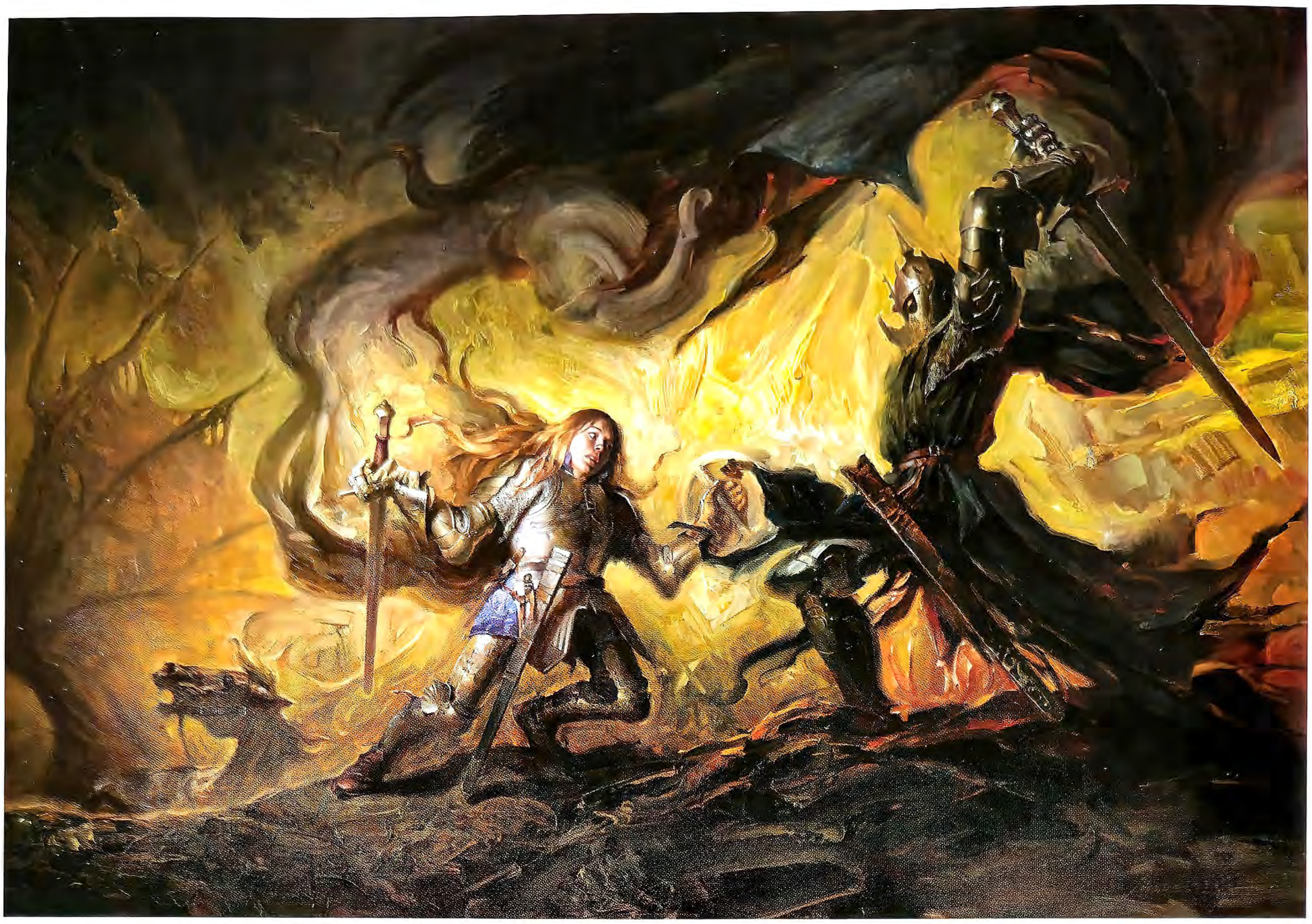
Sho Murase

Art Director: Sho Murase *Client:* Trickster Anthology *Title:* Trickster *Medium:* Gouache on wood



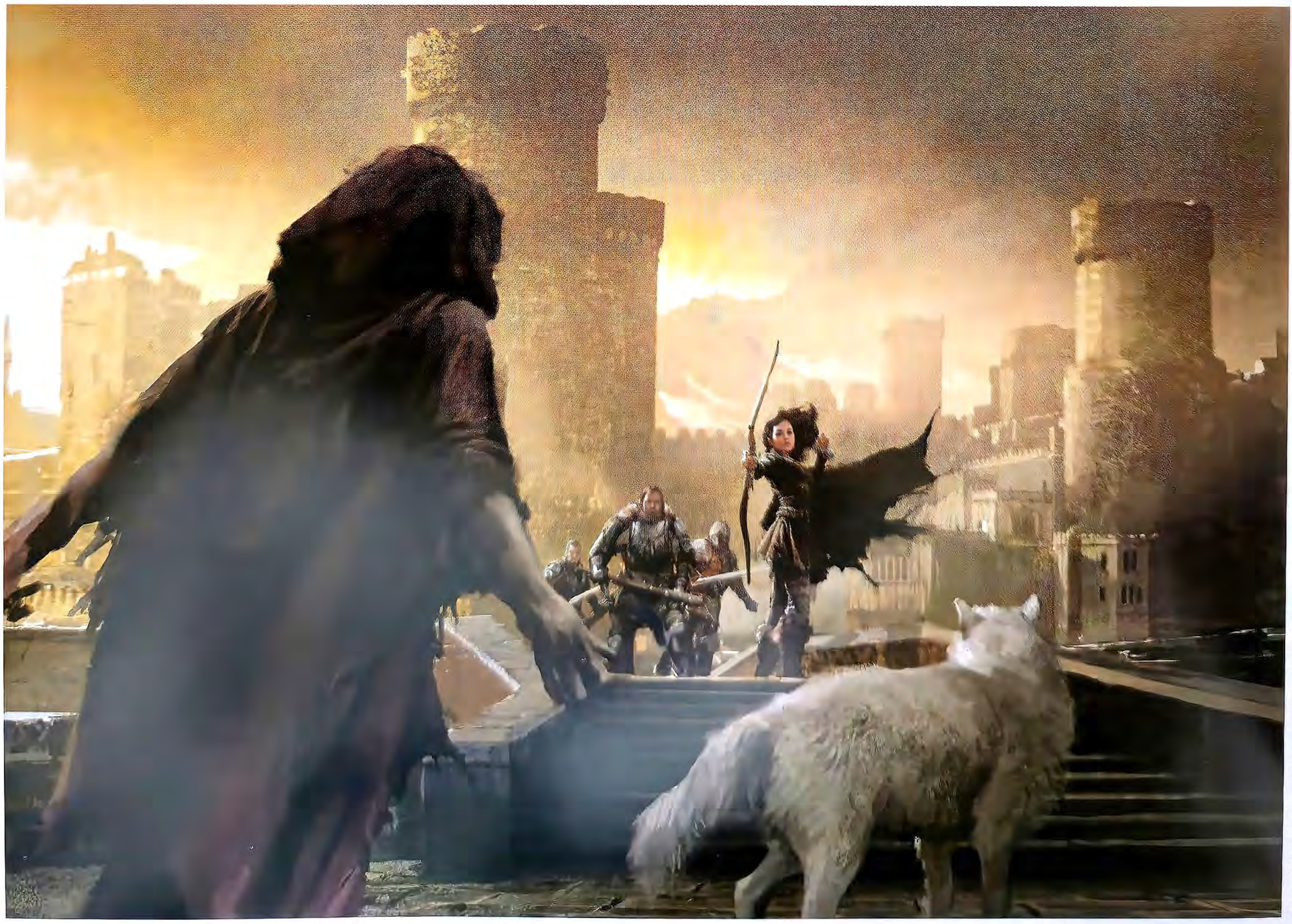
Lisa L. Cyr

Designer: Guy Kelly *Client:* North Light Books *Title:* African Dreamer *Size:* 14.75"x10.75" *Medium:* Mixed



Petar Meseldžija

Client: Jim Reid *Title:* Eowyn and the Lord of the Nazgul *Size:* 39.4"x27.2" *Medium:* Oil on wood



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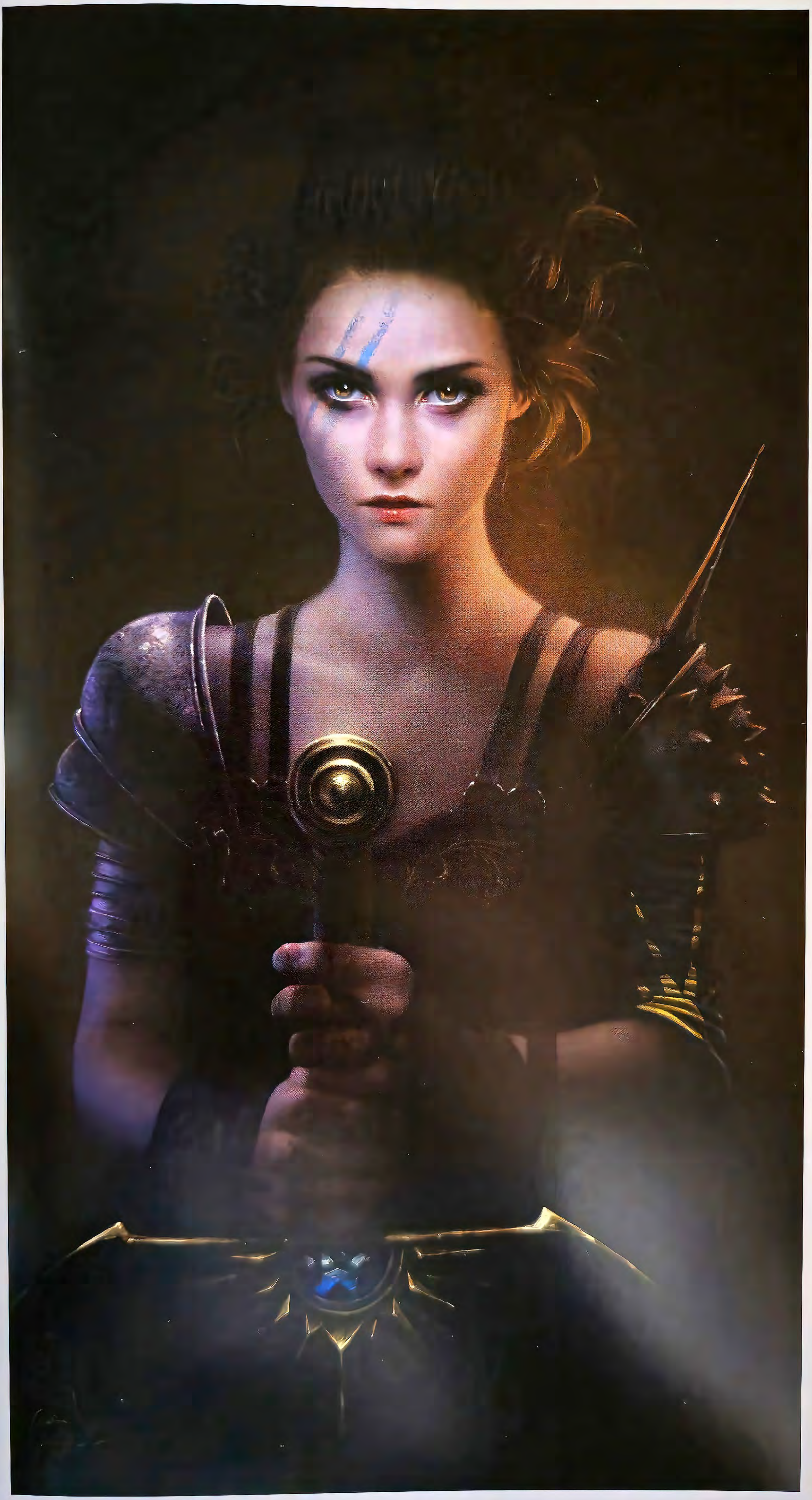
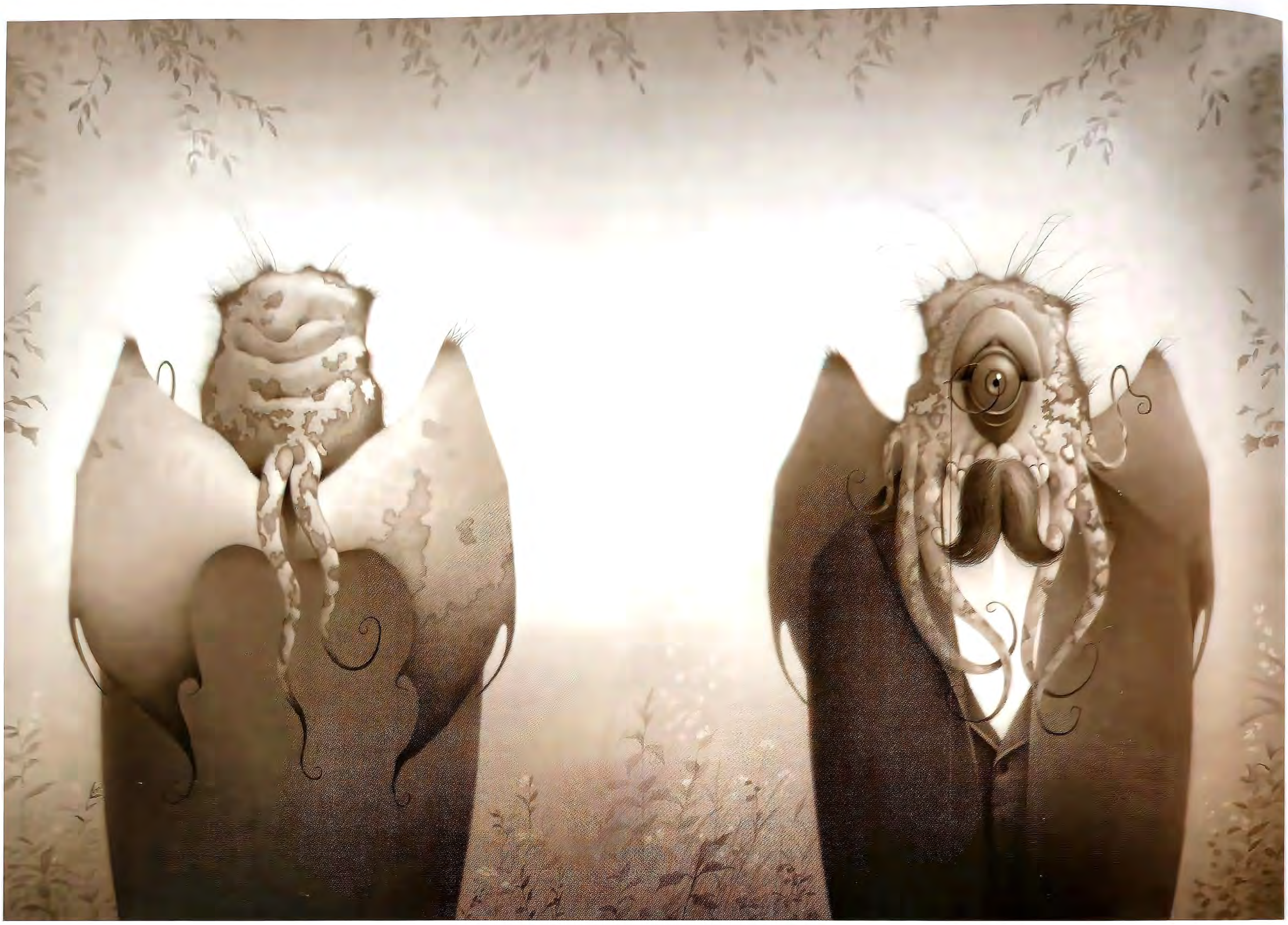
Jaime Jones

Art Director: Matt Adelsperger *Client:* Wizards of the Coast *Title:* Cry of the Ghost Wolf *Medium:* Digital



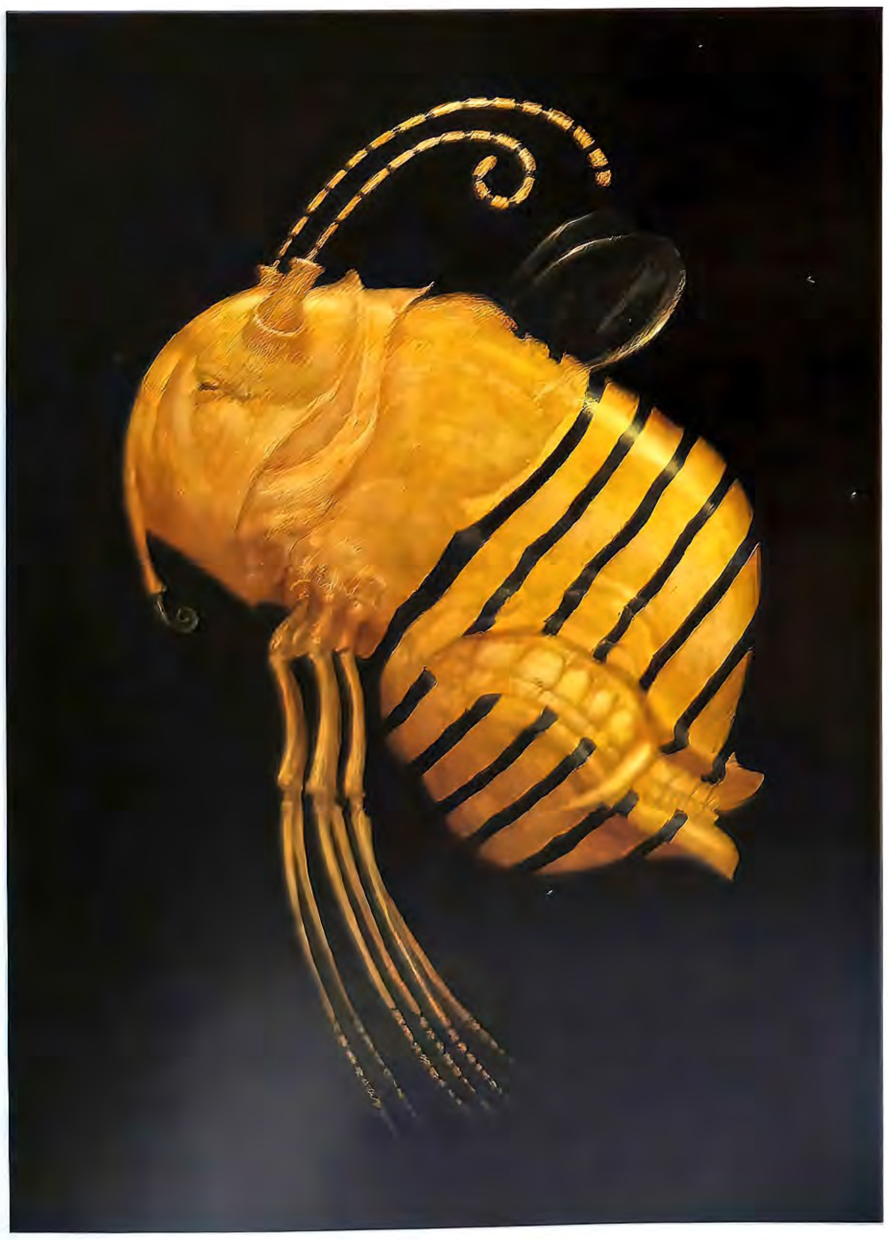
Mélanie Delon

Art Director: Mélanie Delon *Client:* Norma Editorial *Title:* War [from *Tales Vol. I*] *Medium:* Digital



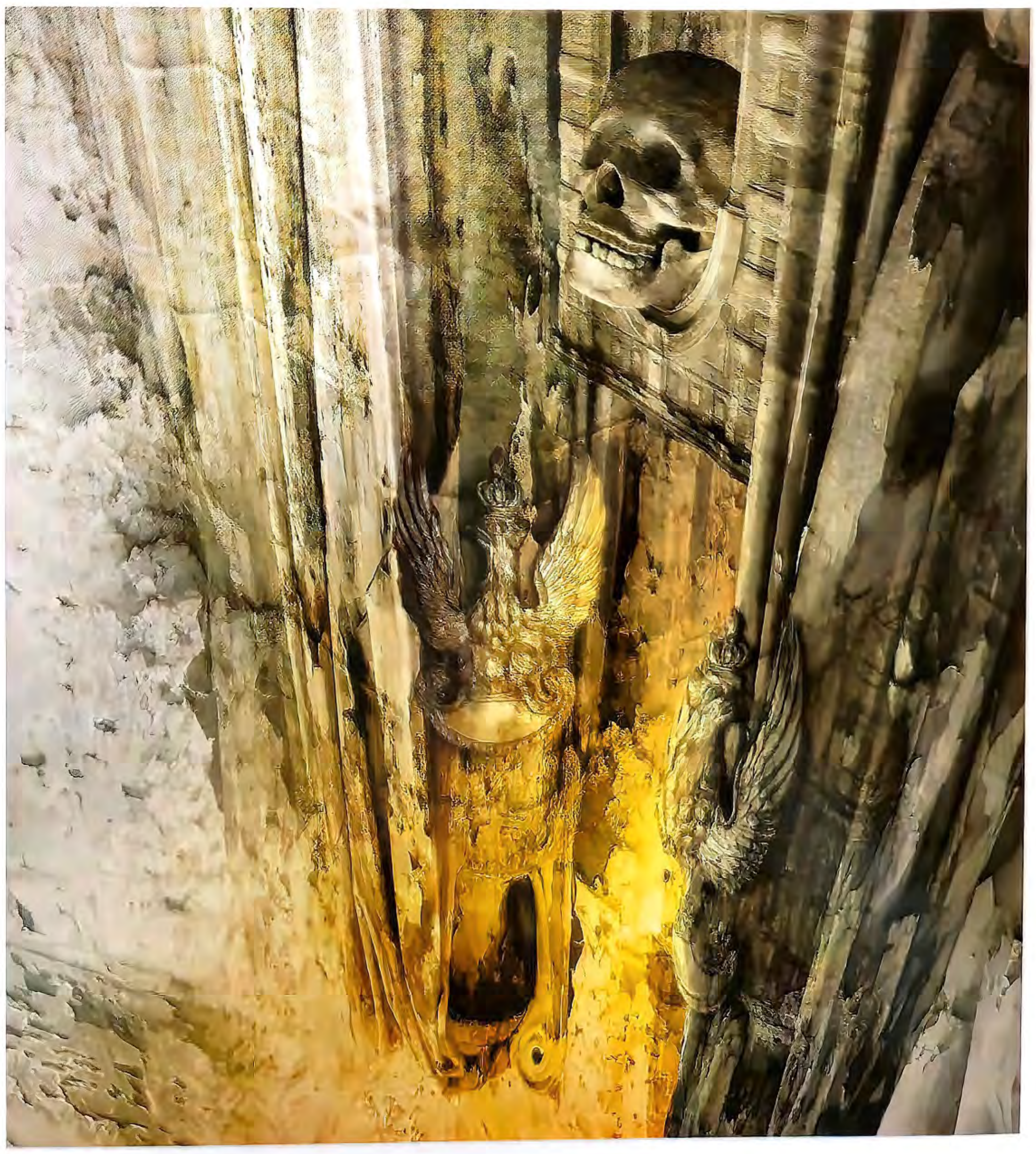
Travis Louie

Art Director: Paul Buckley *Designer:* Paul Buckley *Client:* Viking/Penguin *Title:* Call of Cthulhu and Other Weird Tales *Size:* 17"x11.25" *Medium:* Acrylic on board



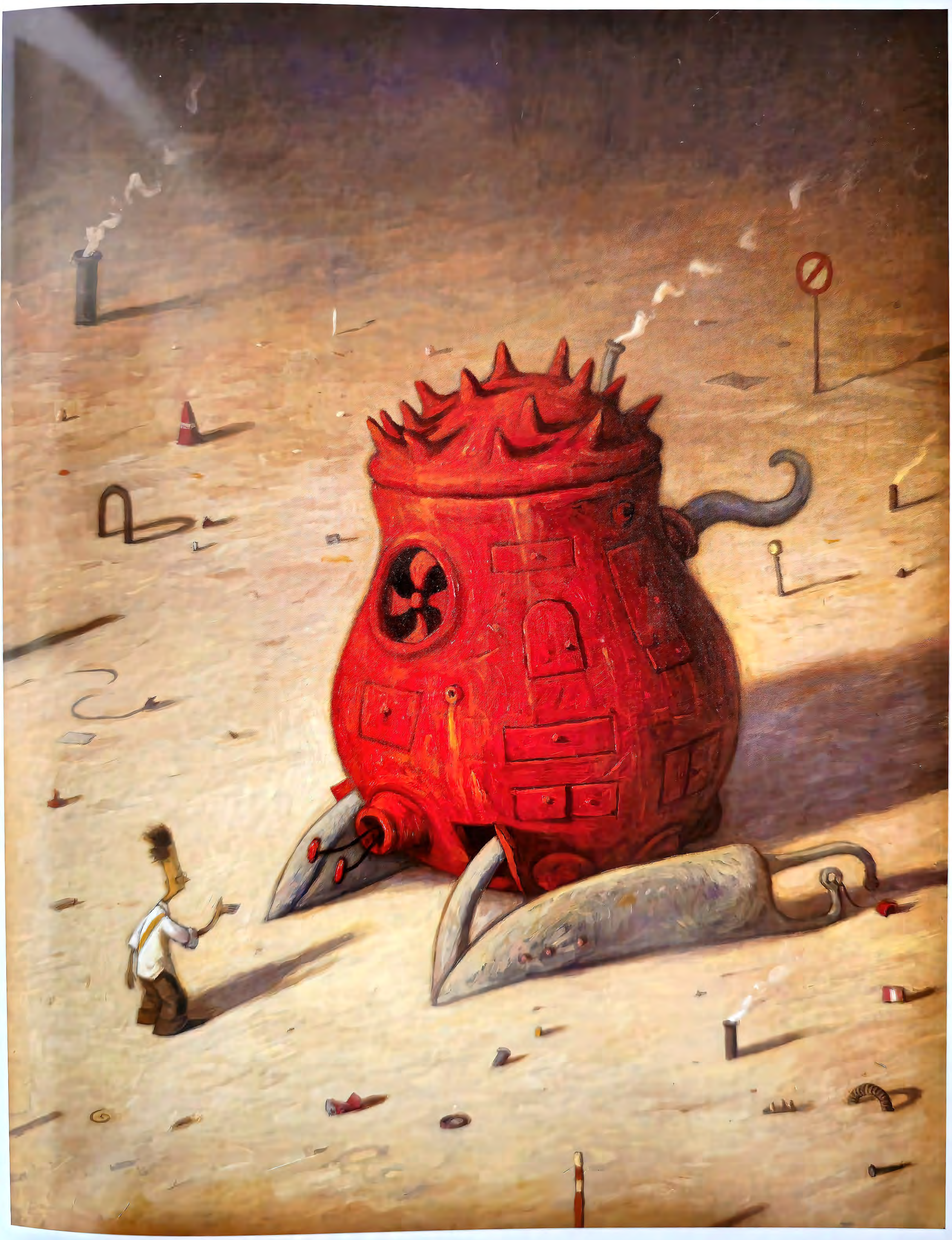
Bill Carman

Art Director: Bill Carman *Title:* Beesbite *Size:* 5"x7" *Medium:* Acrylic on copper



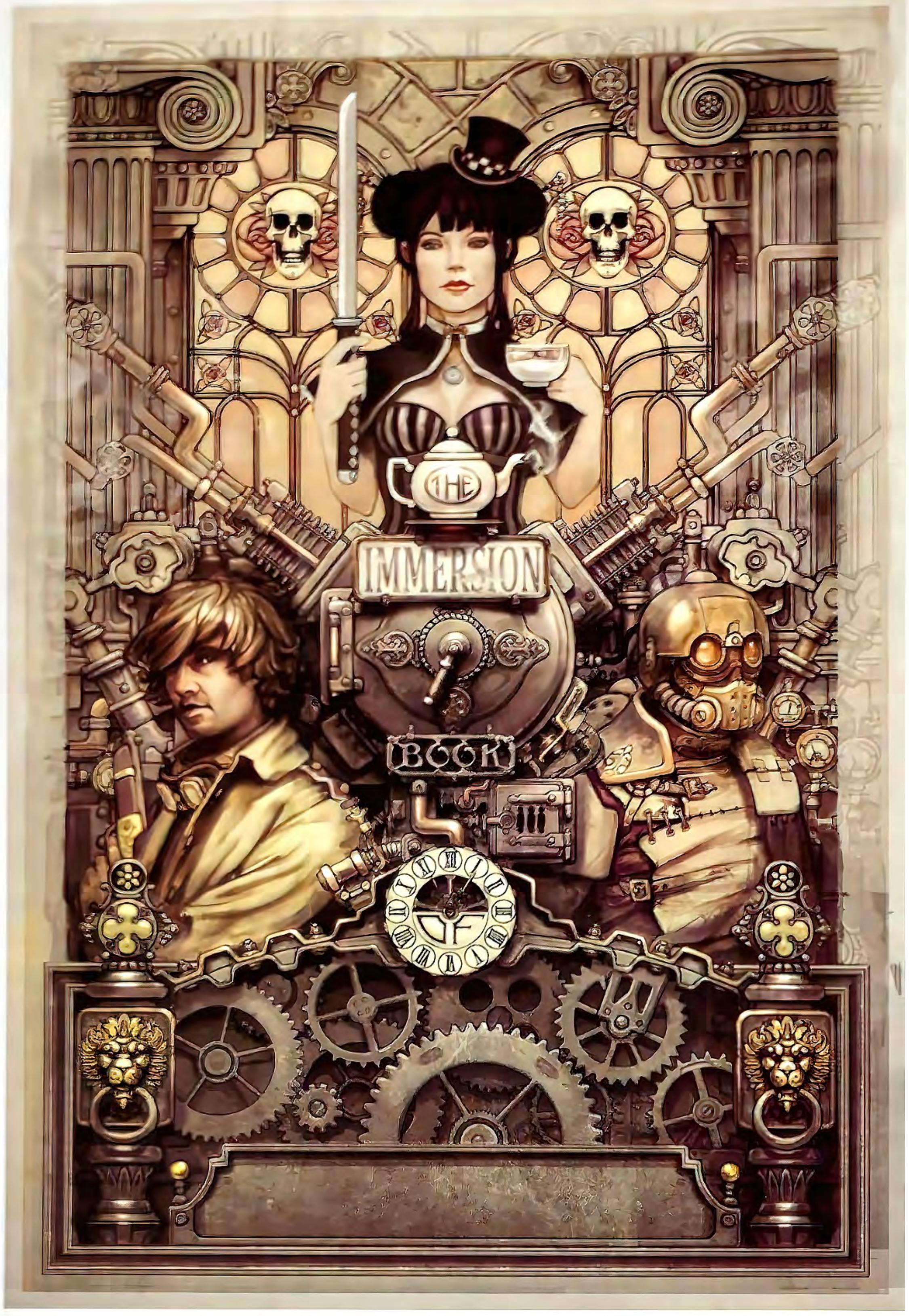
Jim Burns

Art Director: Pete Crowther *Client:* PS Publishing *Title:* Arkangel *Medium:* Digital



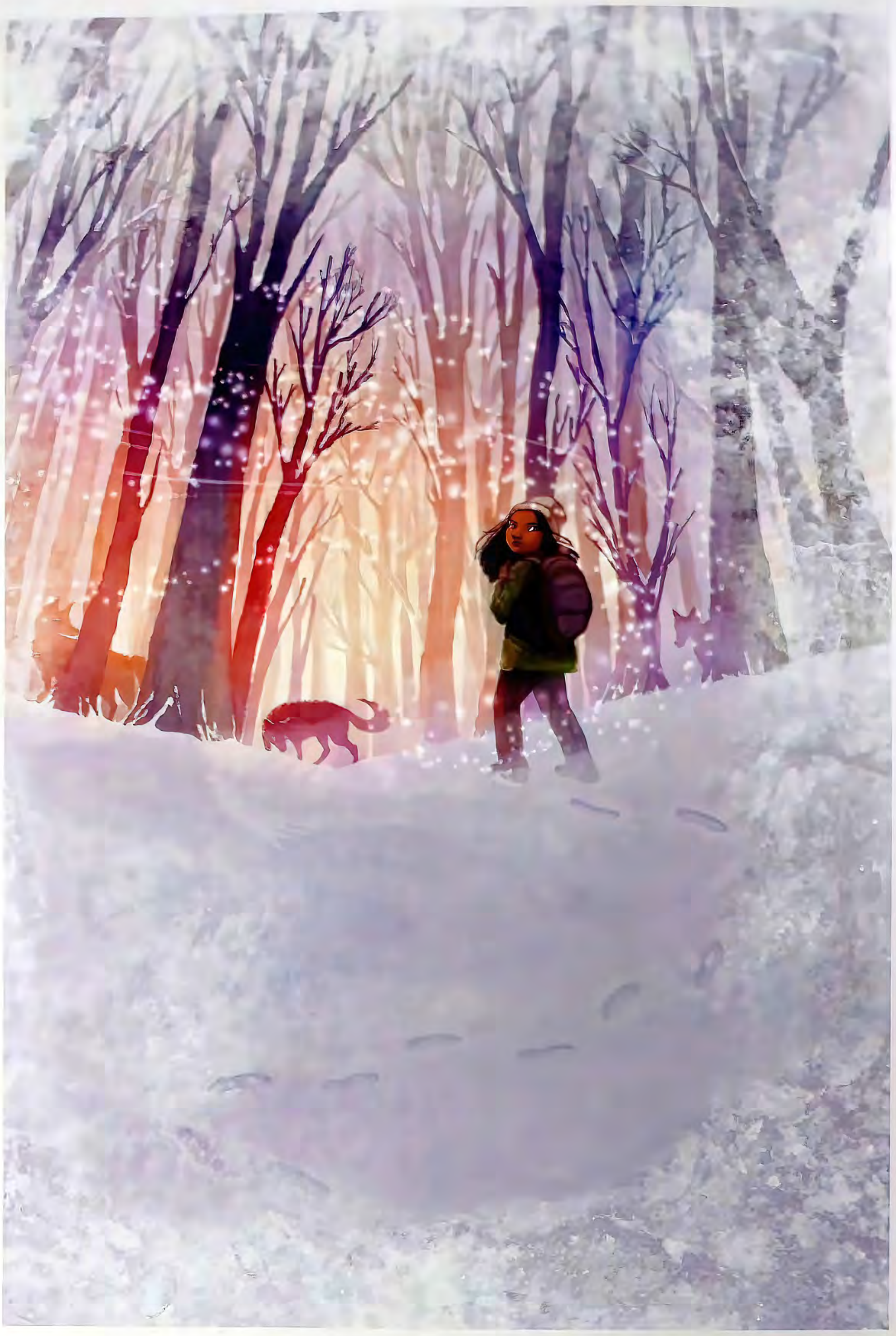
Shaun Tan

Art Director: Shaun Tan *Designer:* Phil Falco *Client:* Arthur A. Levine Books/Scholastic, Inc. *Title:* Lost & Found *Size:* 30cm x40cm *Medium:* Oil



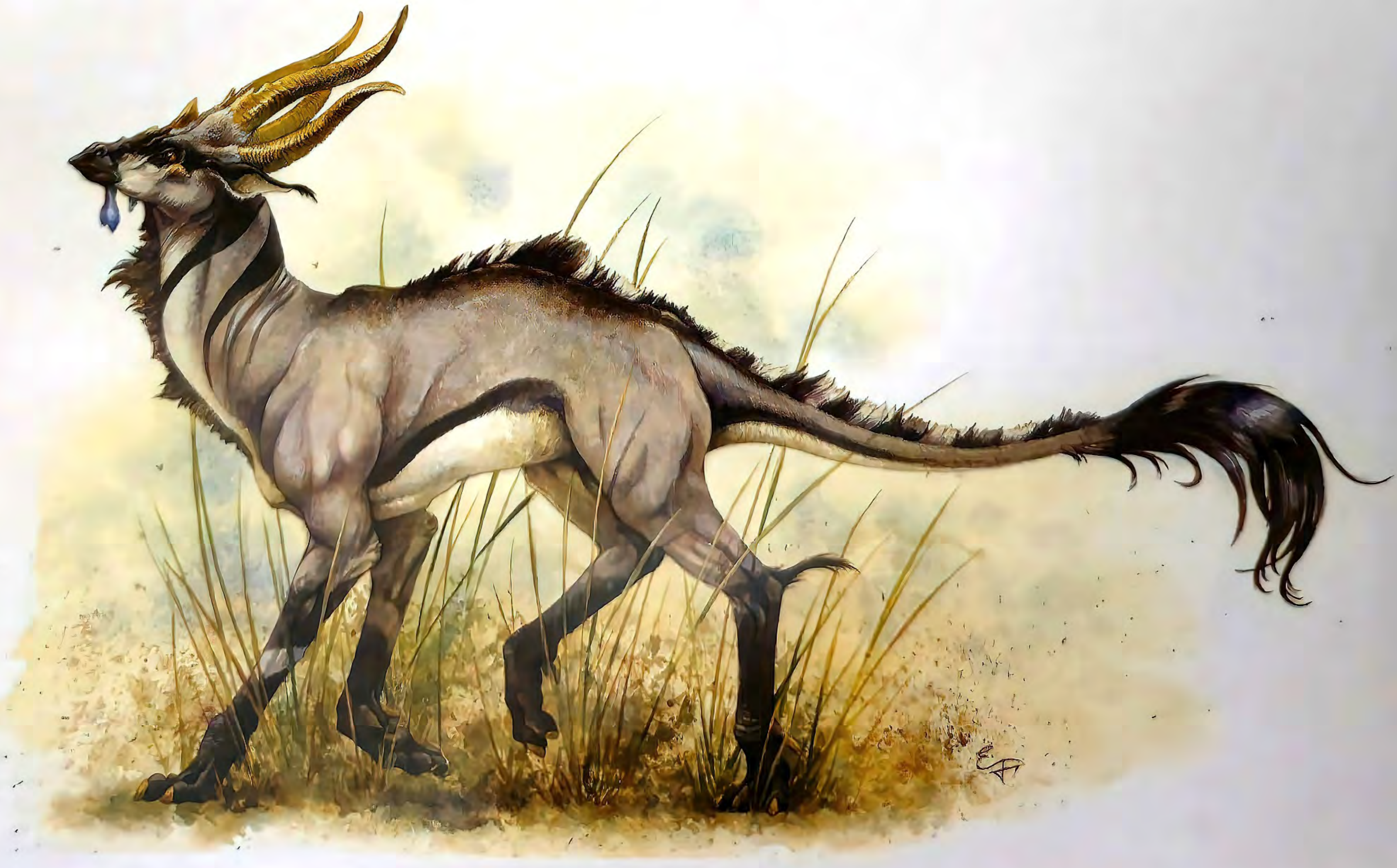
Charles Harbour

Client: Immersion Press *Title:* The Immersion Book of Steampunk *Medium:* Digital



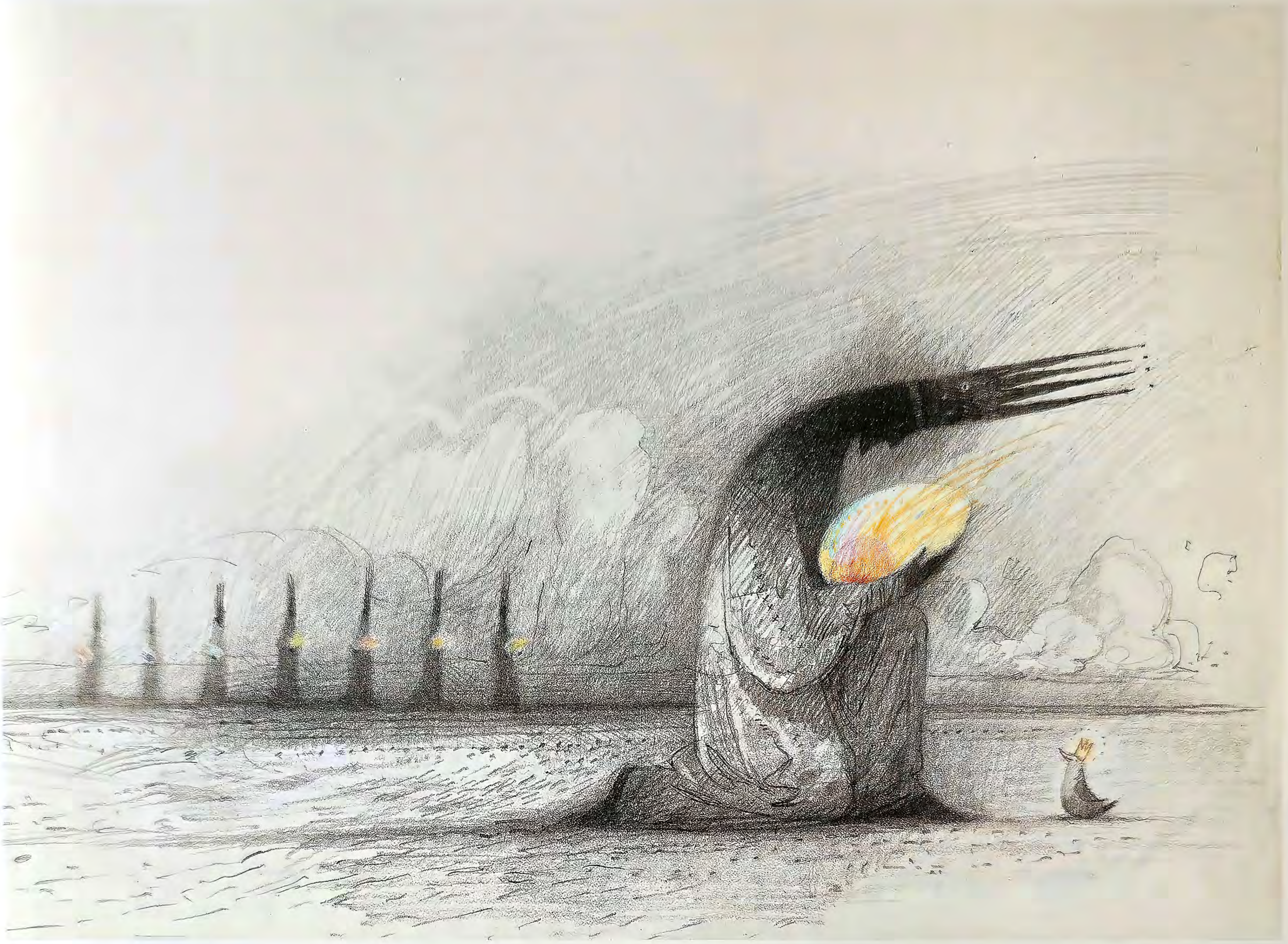
Erin McGuire

Art Director: Carla Weiss *Client:* Harper Collins *Title:* Breadcrumbs *Medium:* Digital



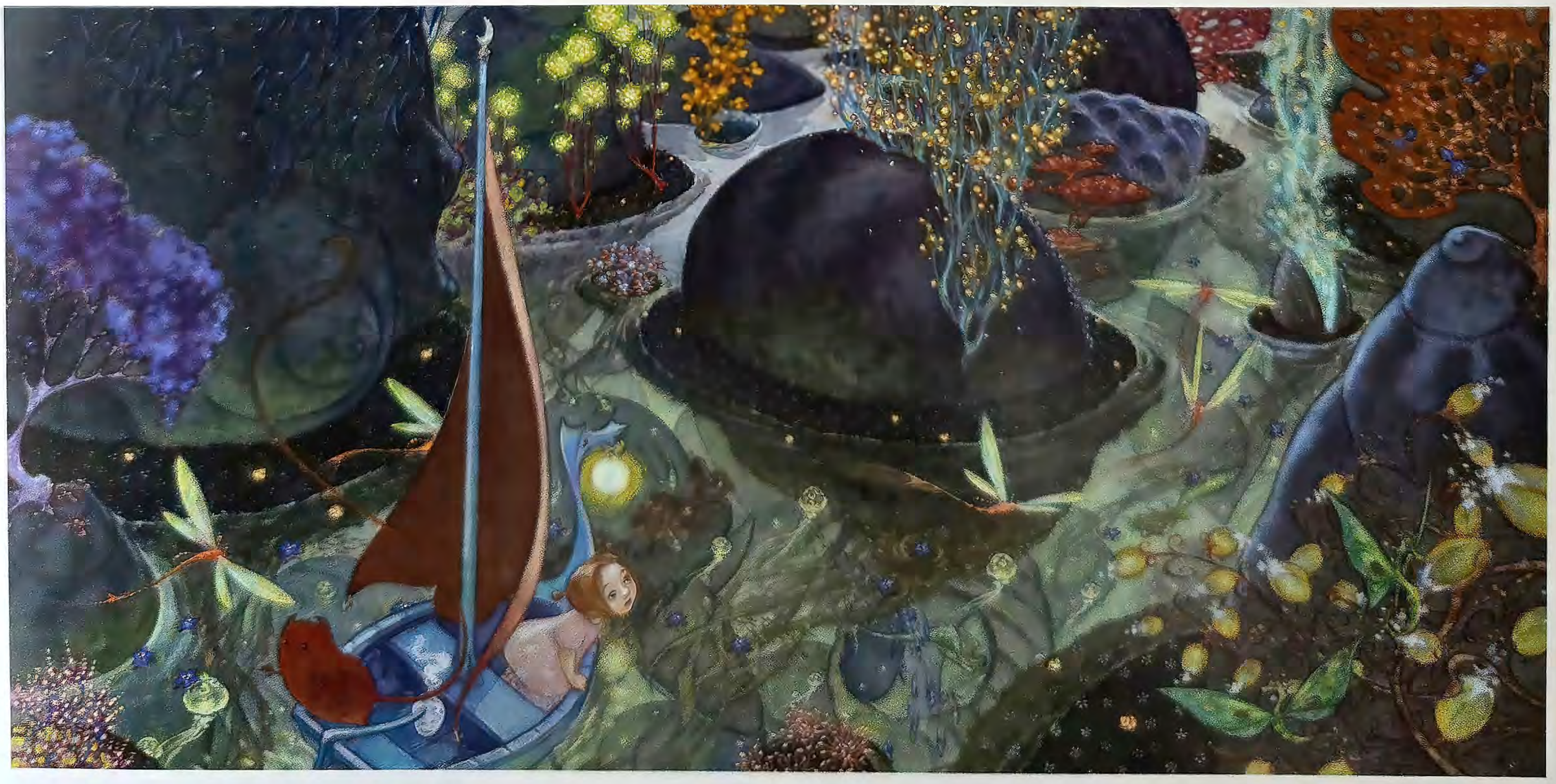
Emily Fiegenschuh

Art Director: Emily Fiegenschuh *Client:* Impact Books *Title:* Crowned Ibak *Size:* 16.25”x10.25” *Medium:* Gouache



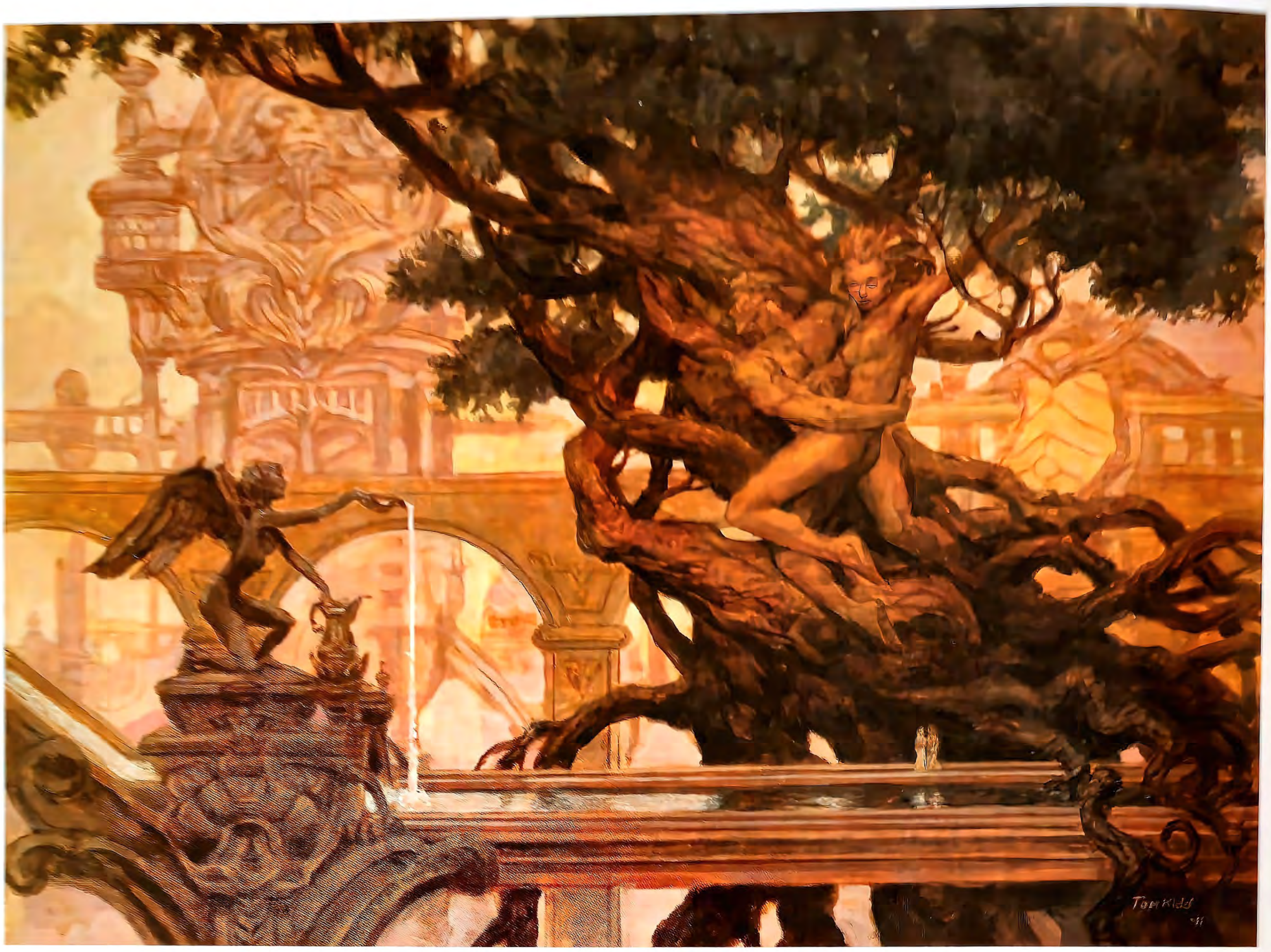
Shaun Tan

Art Director: Shawn Tan *Client:* Windy Hollow Books *Title:* The Bird King: The Eight Eggs *Size:* 30cm x 20cm *Medium:* Pencil



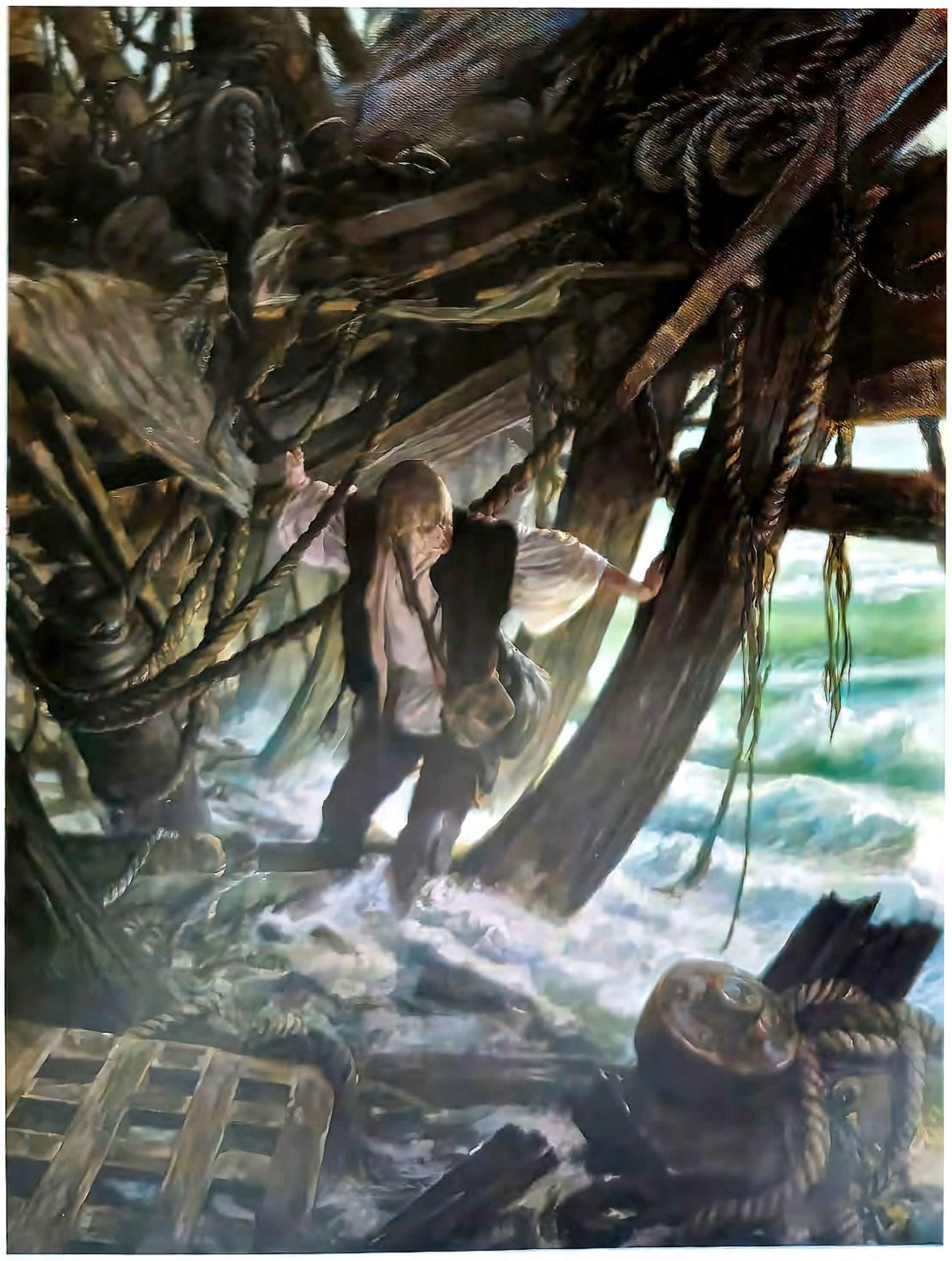
Malene Reynolds Laugesen

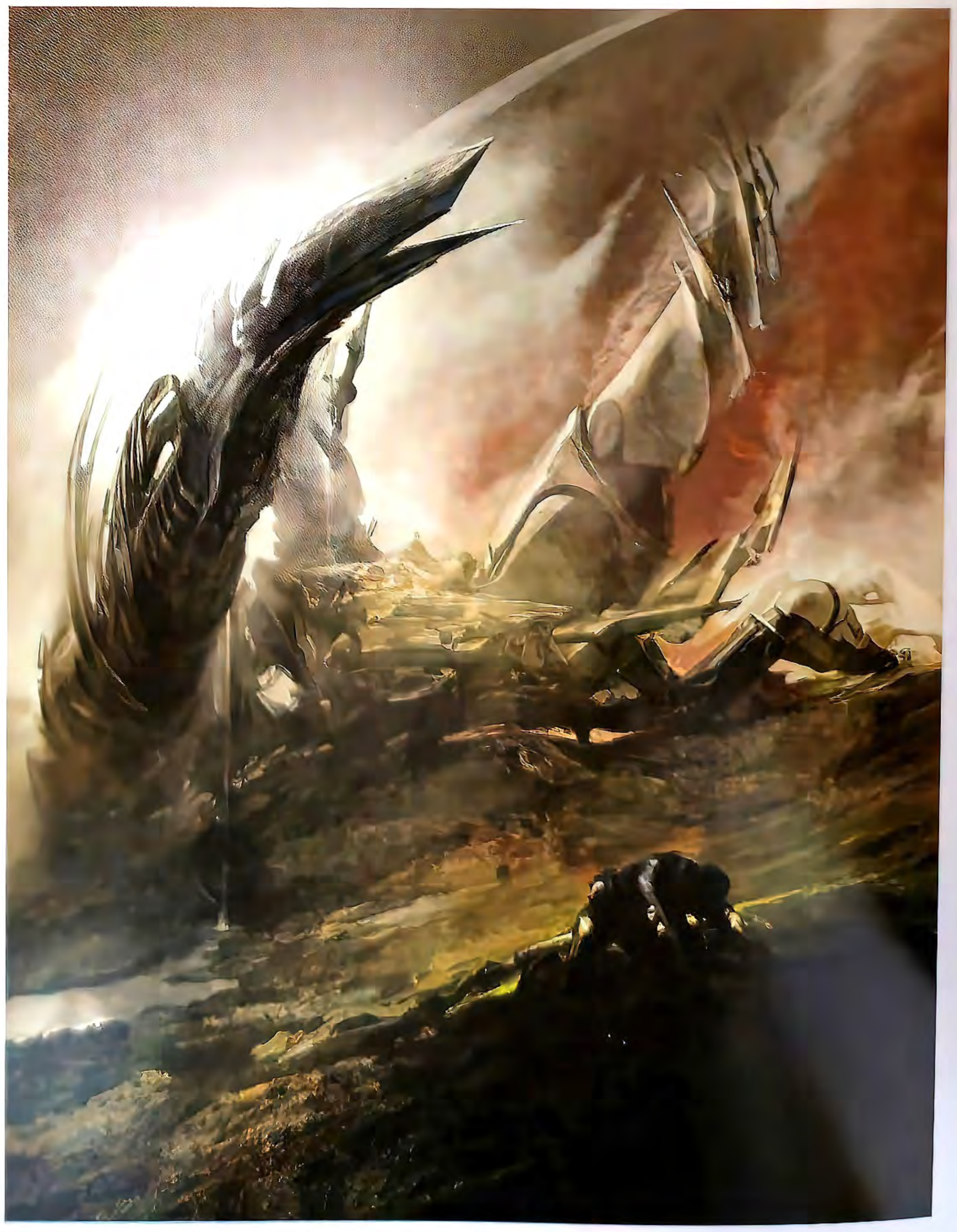
Client: Rosinante & Co. *Title:* Havkongens Have [The Sea King's Garden] *Medium:* Watercolor, gouache, pencil



Tom Kidd

Art Director: William Schafer *Client:* Subterranean Press *Title:* Dying of the Light/Nothing So Melancholy *Size:* 18"x14" *Medium:* Oil



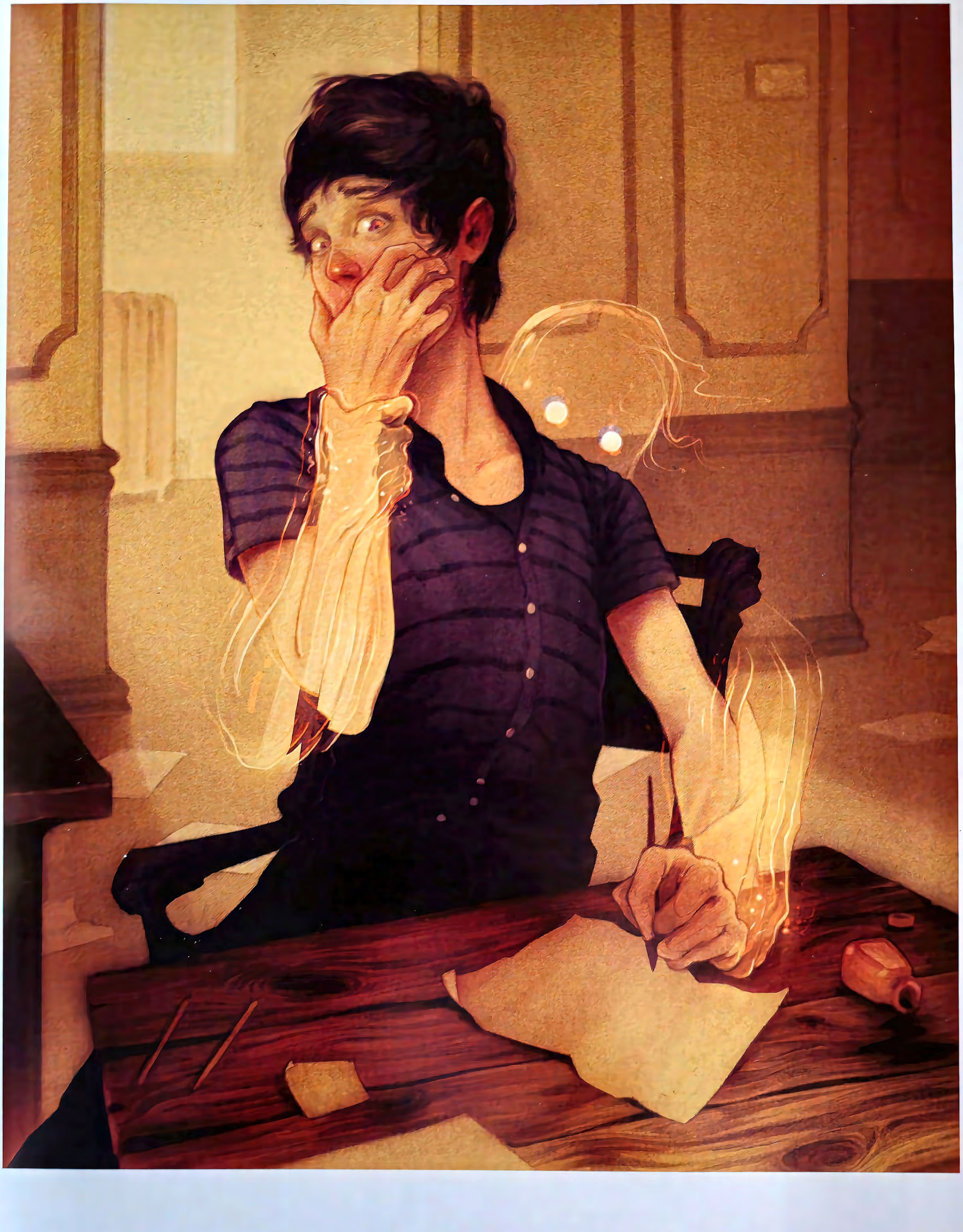


Donato Giancola

Art Director: Irene Gallo *Client:* Tor Books *Title:* Scholar—Robinson Crusoe
Size: 36"x48" *Medium:* Oil on panel

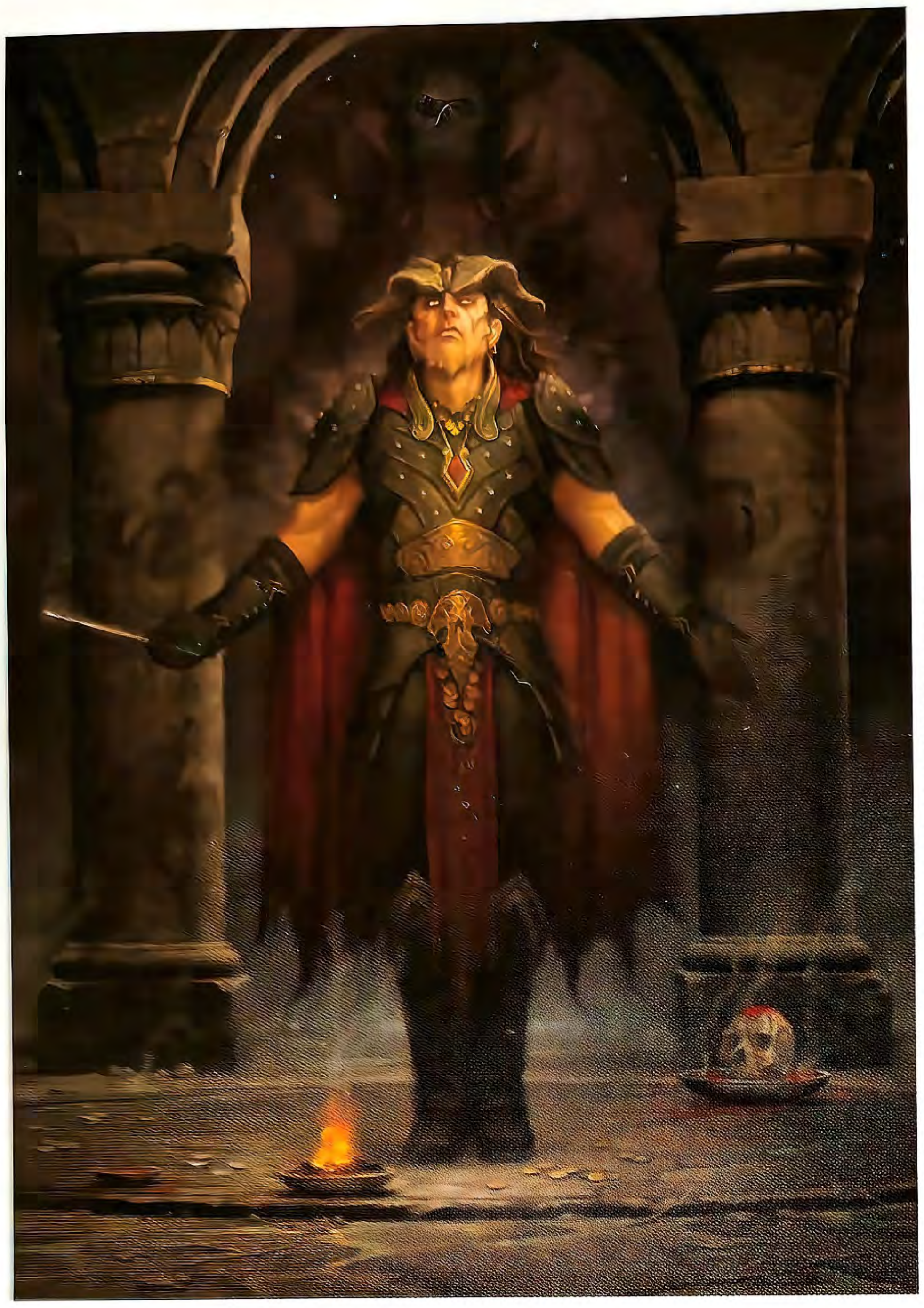
Oliver Scholl

Client: Design Studio Press *Title:* CabCake
Title: 41.9"x54.7" *Medium:* Digital



Sam Wolfe Connelly

Art Director: David Plumbo *Client:* Night Shade Books *Title:* Hitchers *Size:* 12"x15" *Medium:* Graphite, digital



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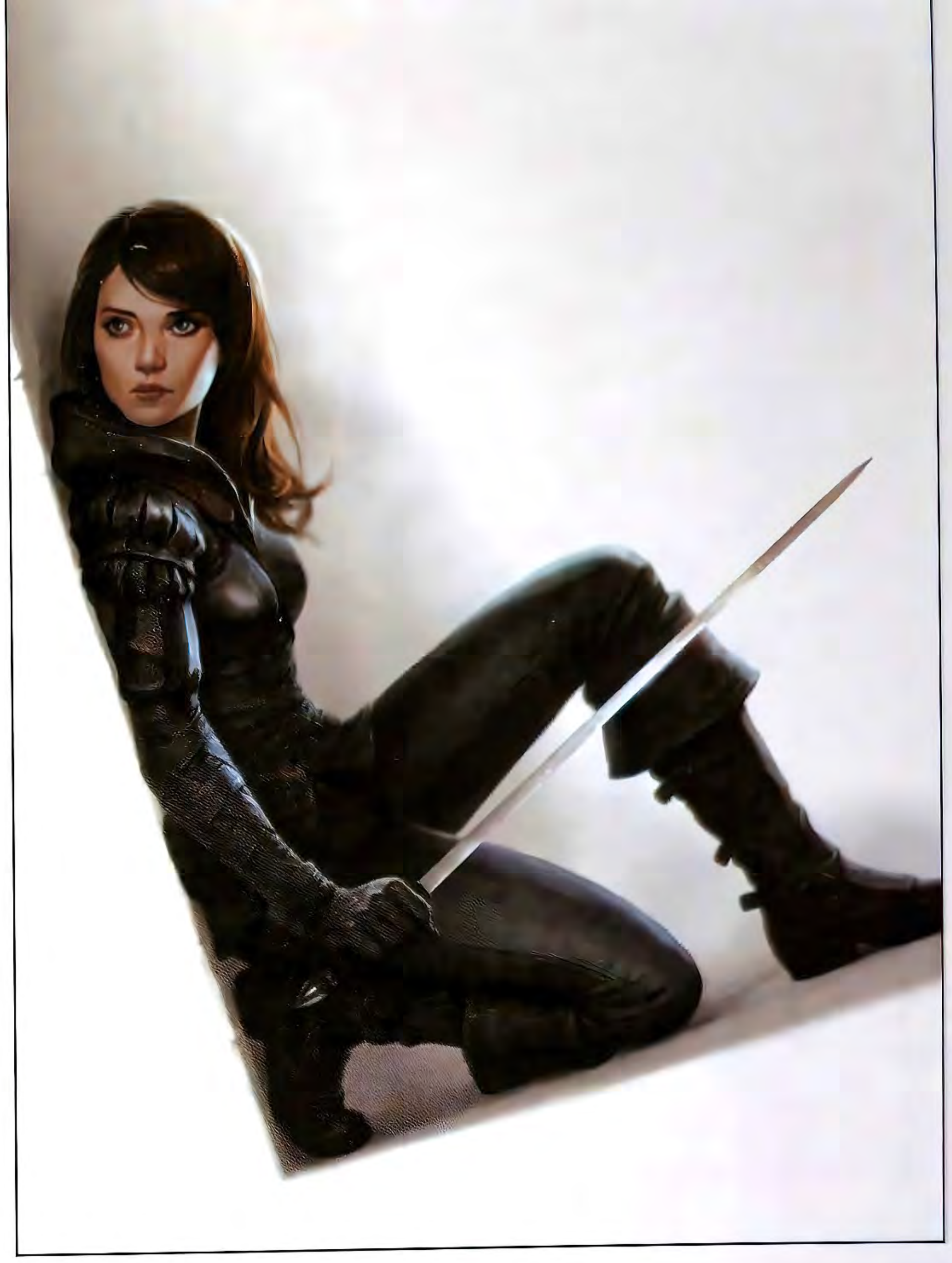
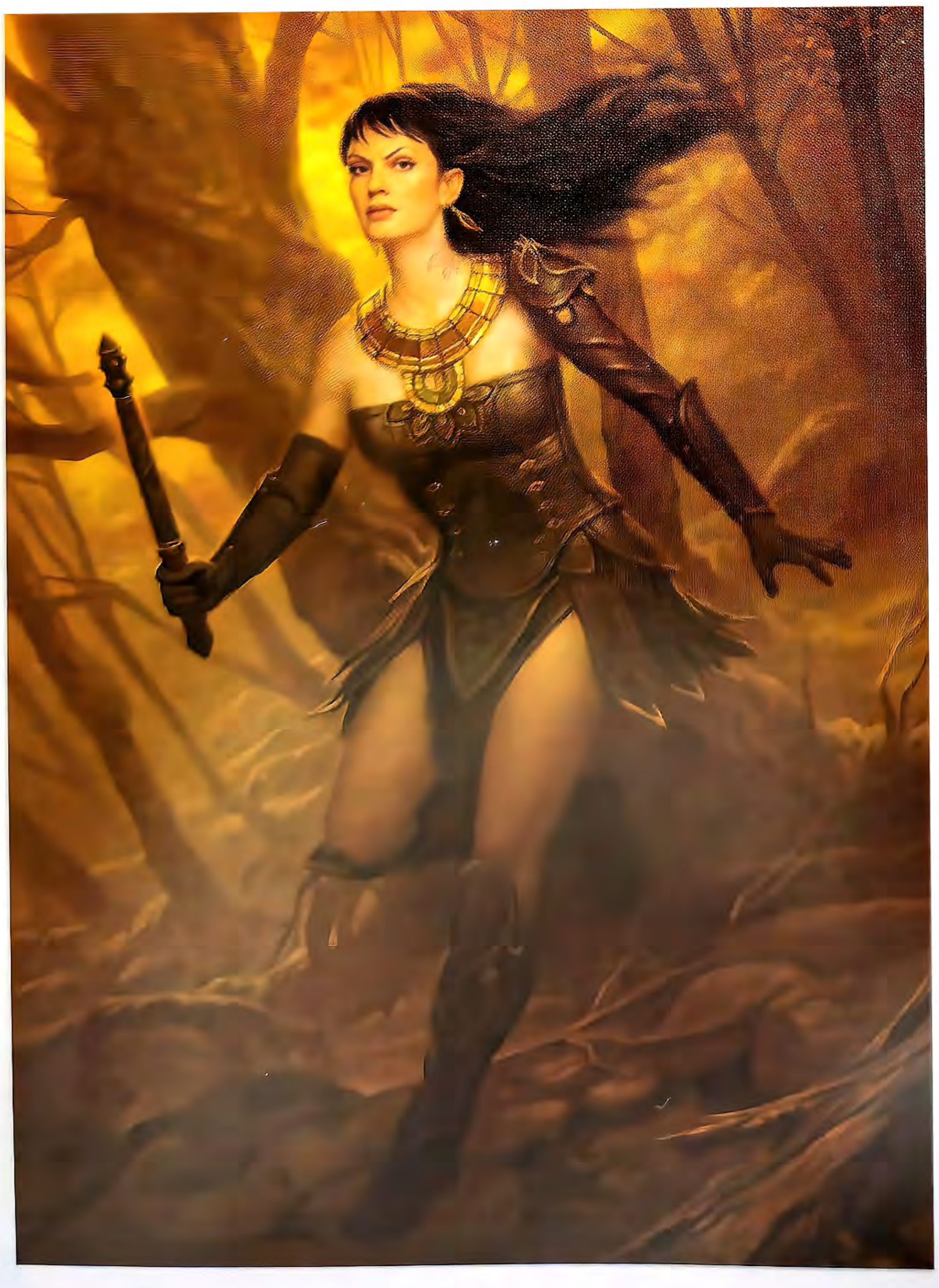


Howard Lyon

Art Director: Mari Kolkowsky *Client:* Wizards of the Coast
Title: Ravenloft—Warlock Curse *Size:* 10"x14" *Medium:* Digital

Jason Chan

Art Director: Lou Anders *Client:* Pyr Books *Title:* False Covenant
Size: 10.6"x20" *Medium:* Digital



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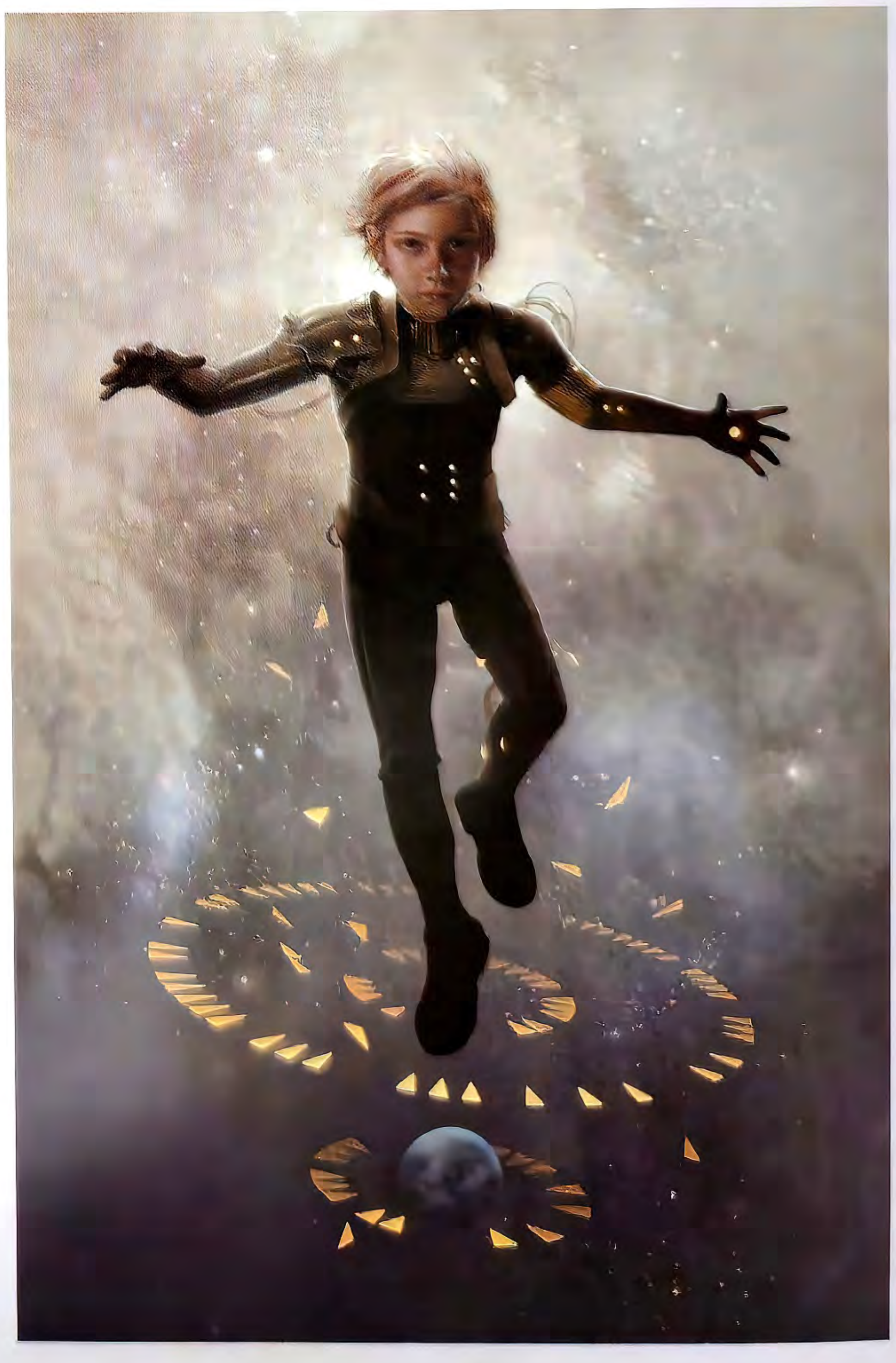
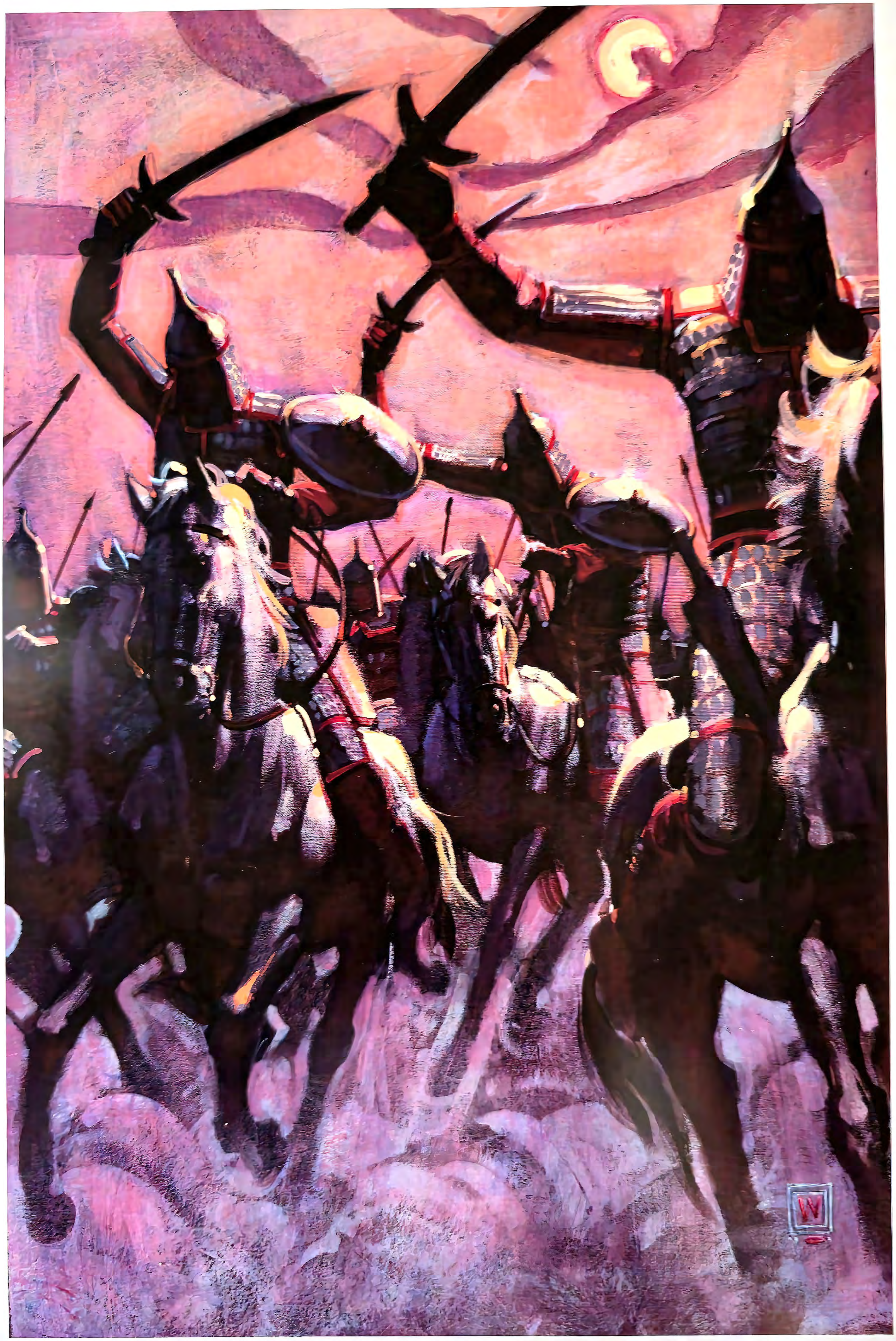


Howard Lyon

Art Director: Mari Kolkowsky *Client:* Wizards of the Coast
Title: Ravenloft—Warlock Sprint *Size:* 10"x14" *Medium:* Digital

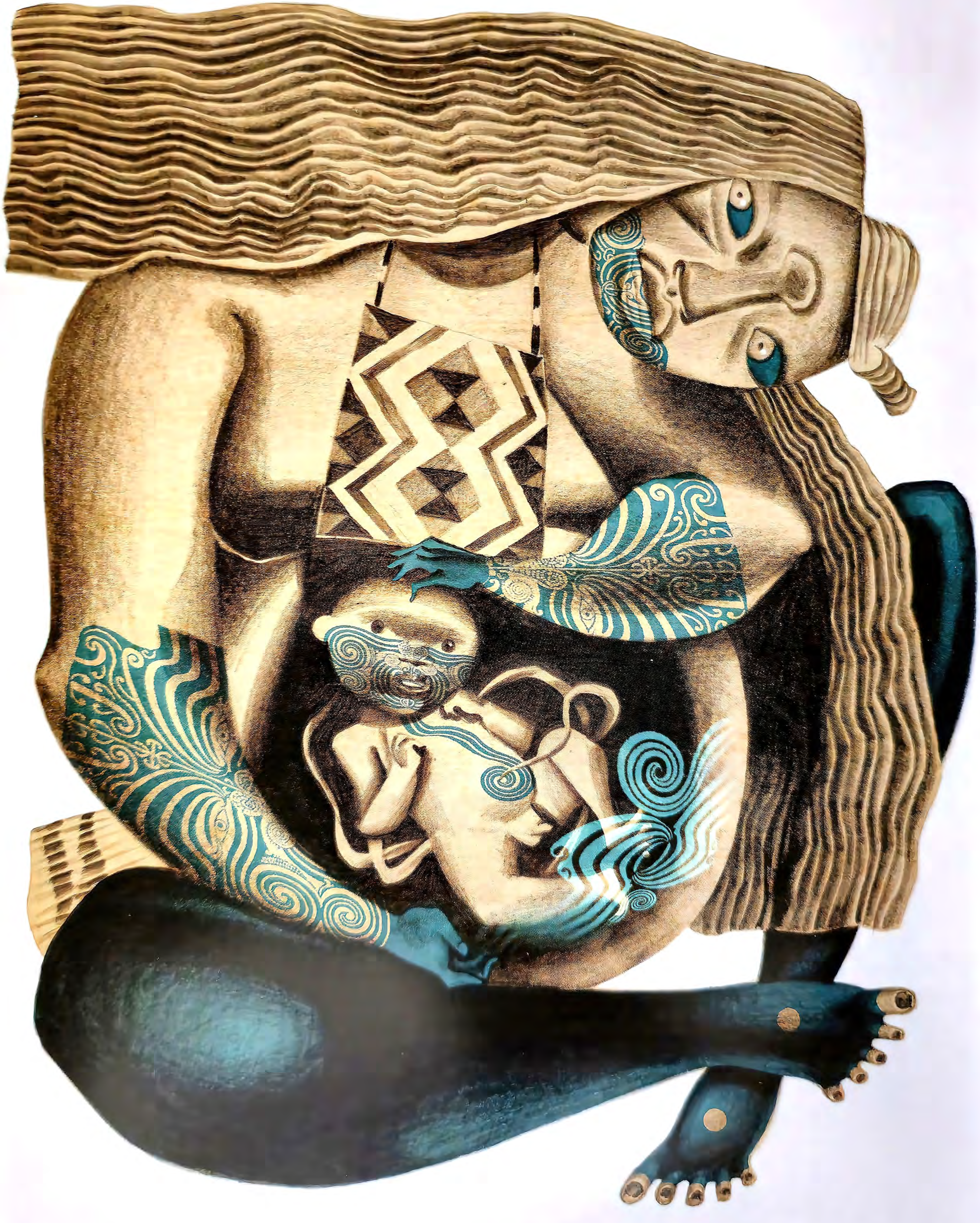
Sam Weber

Art Director: Irene Gallo *Client:* Tor Books
Title: Ender's Game *Medium:* Oil



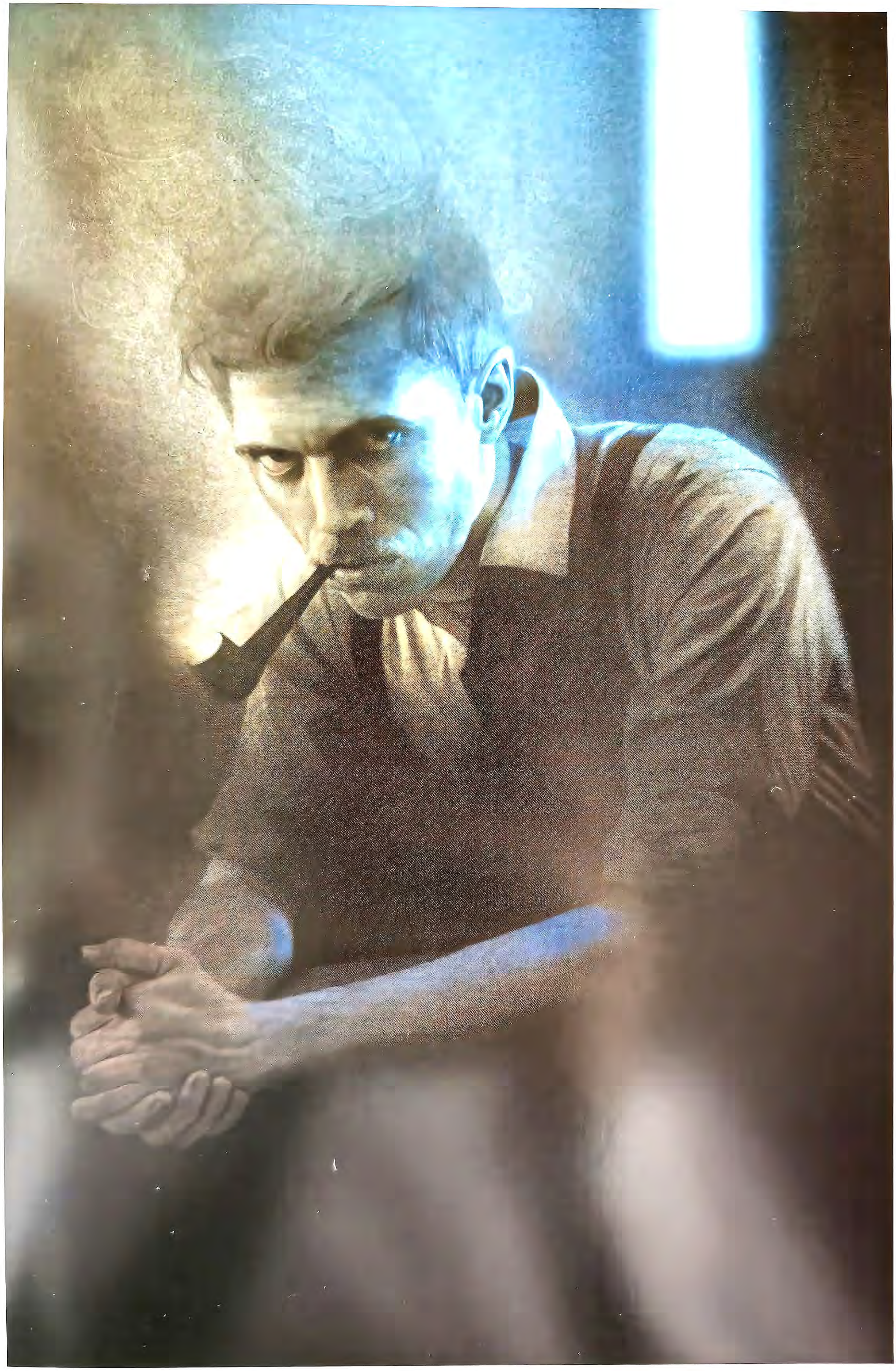
John Watkiss

Art Director: Jim and Ruth Keegan *Client:* Del Rey Books *Title:* Sowers of the Thunder *Medium:* Acrylic



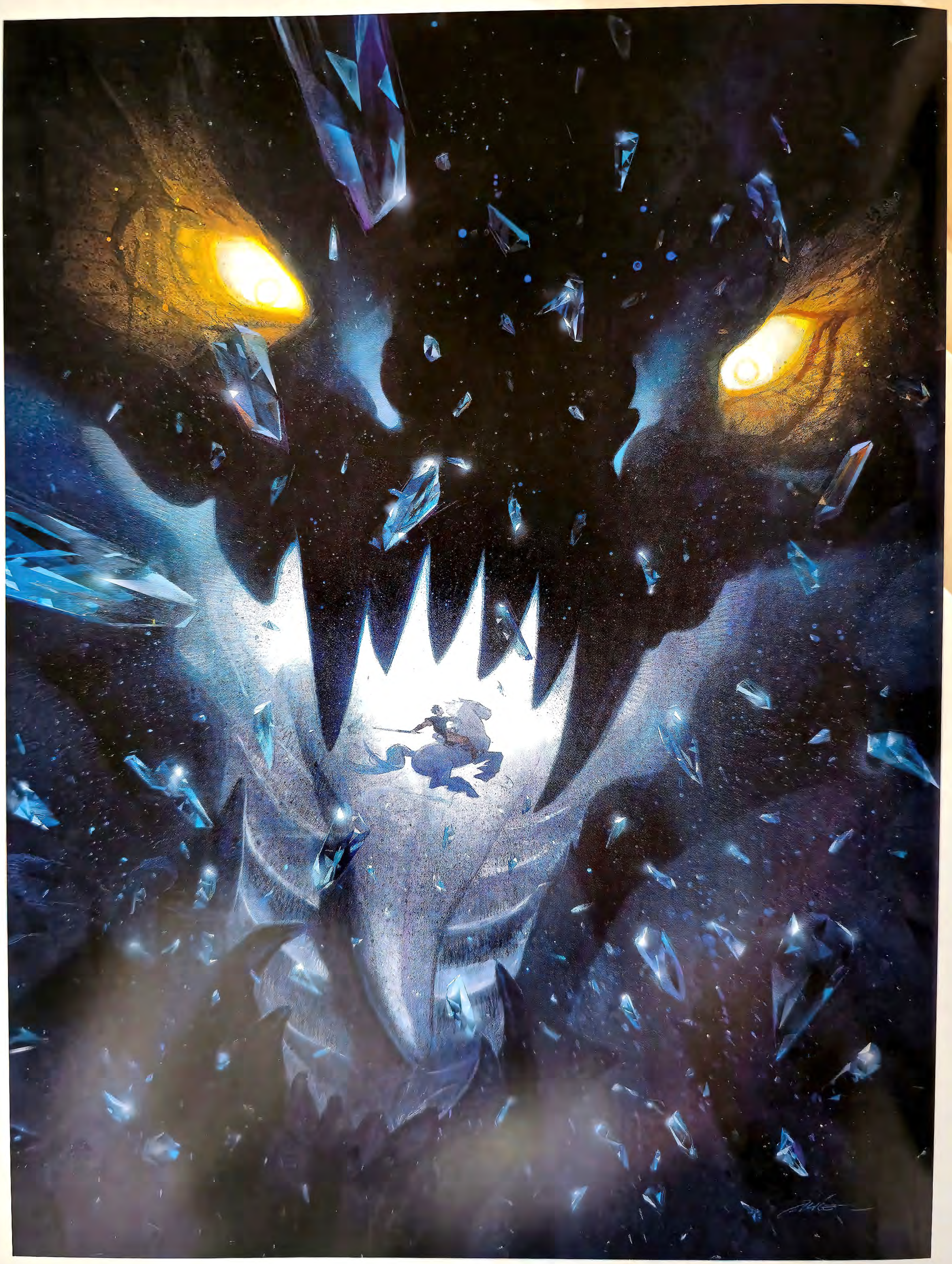
Dave McKean

Art Director: Dave McKean *Client:* Free Press/Simon & Schuster *Title:* The Magic of Reality: Mauri Creation Myth *Size:* 8"x10" *Medium:* Mixed



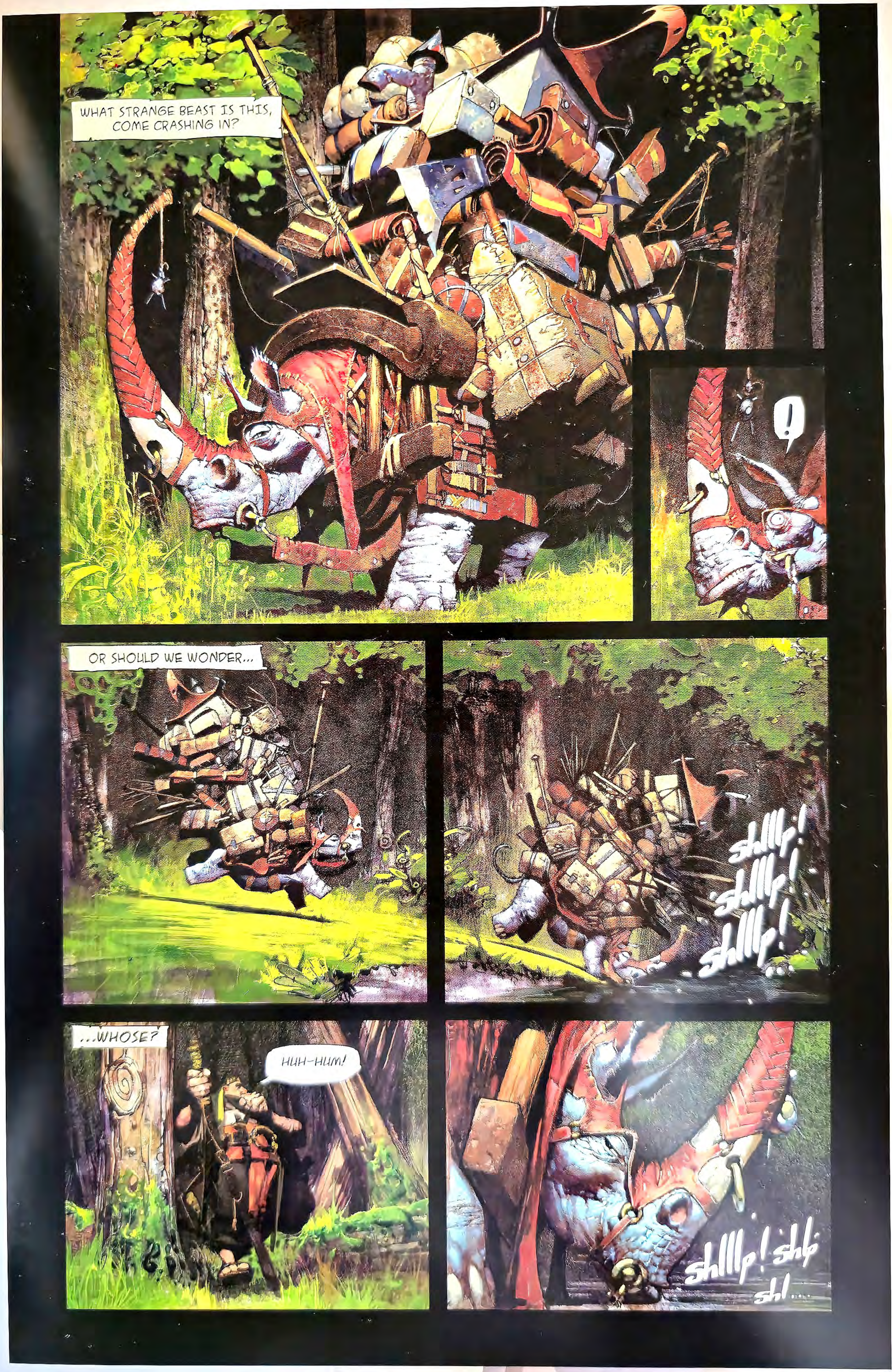
Sam Weber

Art Director: Sheri Gee *Client:* Folio Society *Title:* Fahrenheit 451 *Medium:* Acrylic, watercolor, digital



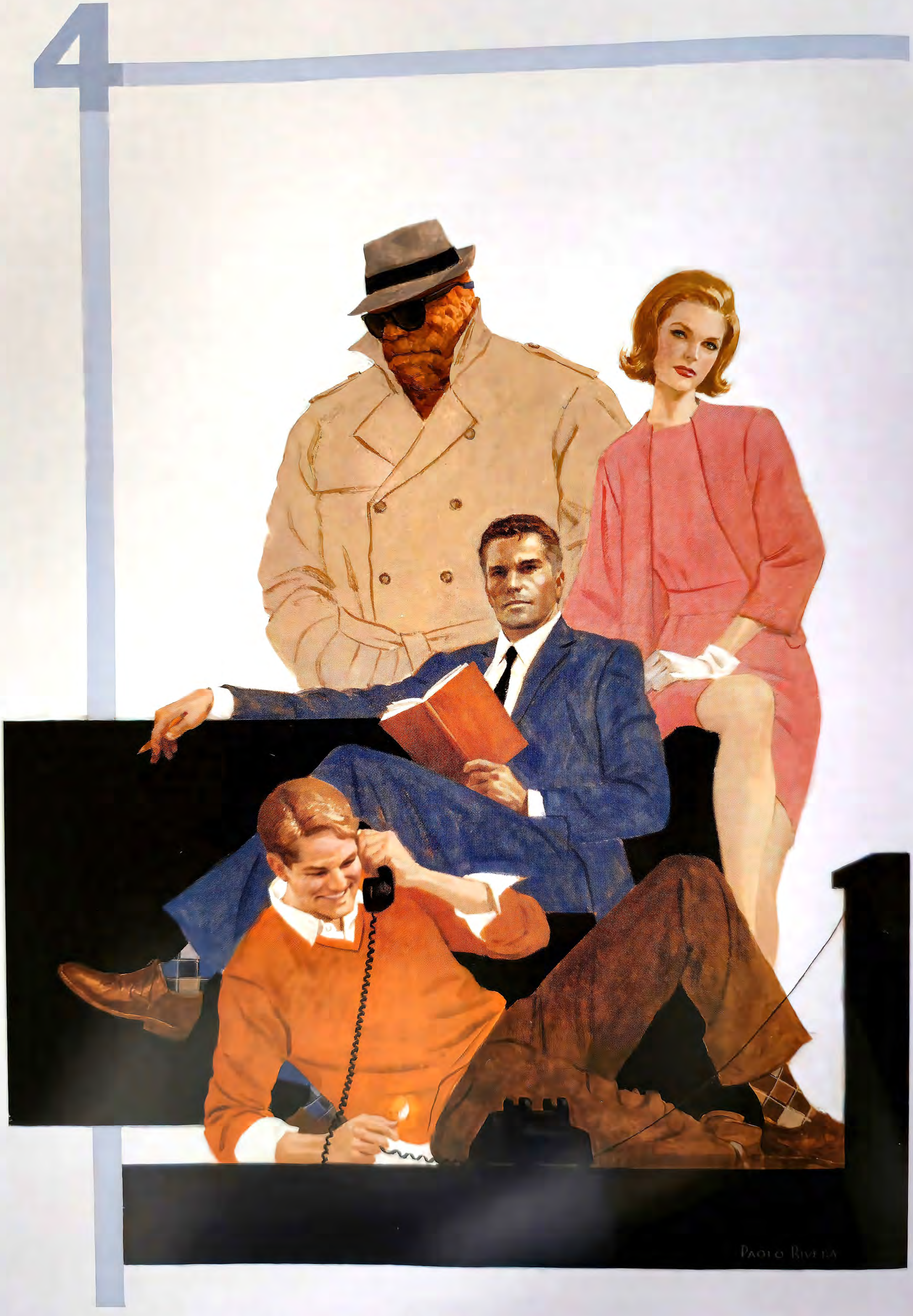
Alex Alice

Client: Dargaud *Title:* Siegfried III *Size:* 60cm x 80cm *Medium:* Acrylic


WHAT STRANGE BEAST IS THIS, COME CRASHING IN?
!
OR SHOULD WE WONDER...
shlllp! shlllp! shlllp!
...WHOSE?
HUH-HUM!
shlllp! shlp shl...

Jim Murray

Client: Valve Software *Title:* Dota 2—Tales From the Secret Shop *Size:* 11"x17" *Medium:* Acrylic, digital



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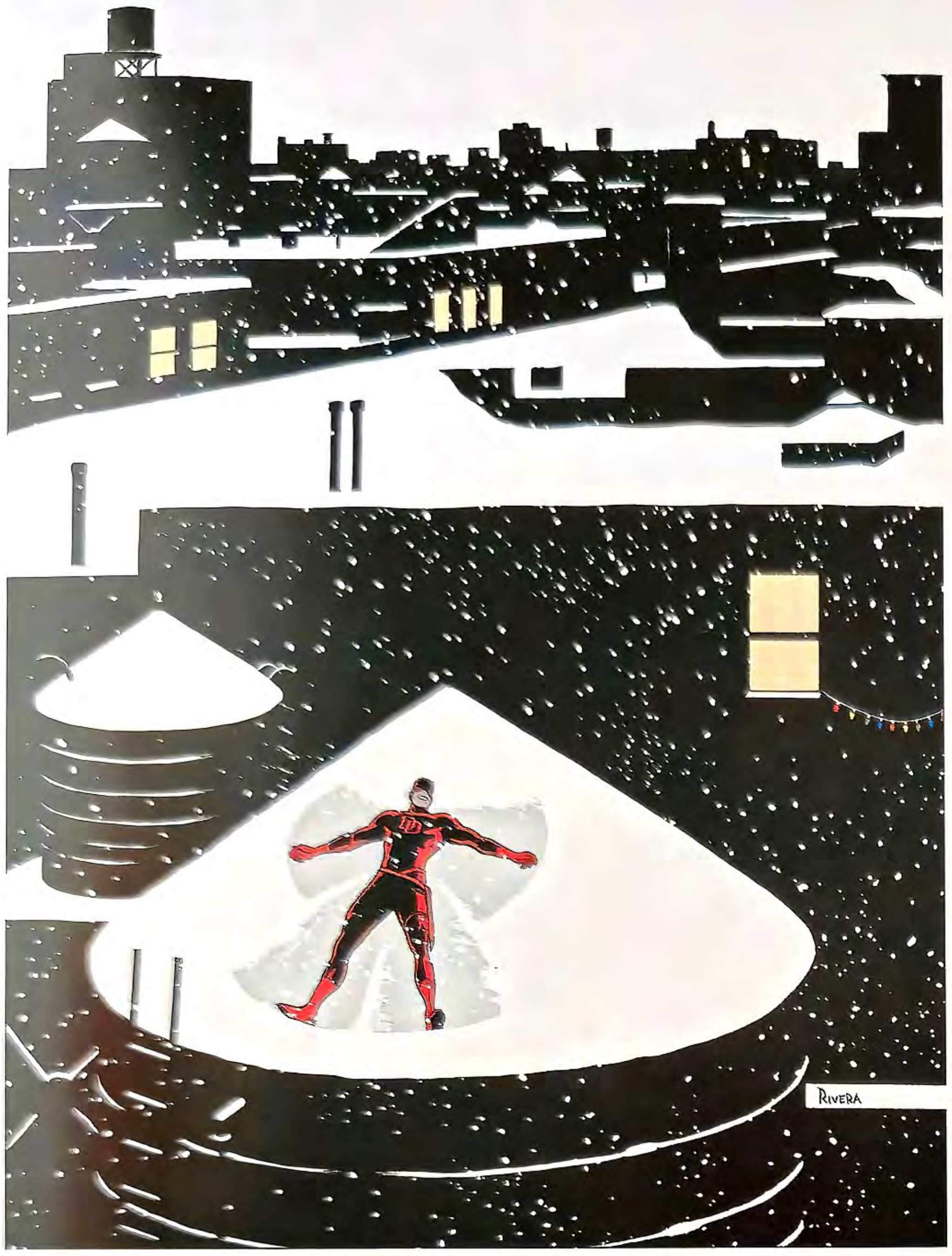
Paolo Rivera

Art Director: Tom Brevoort *Client:* Marvel Comics *Title:* Fantastic Four: '60s Cover *Size:* 11"x17" *Medium:* Gouache, acrylic



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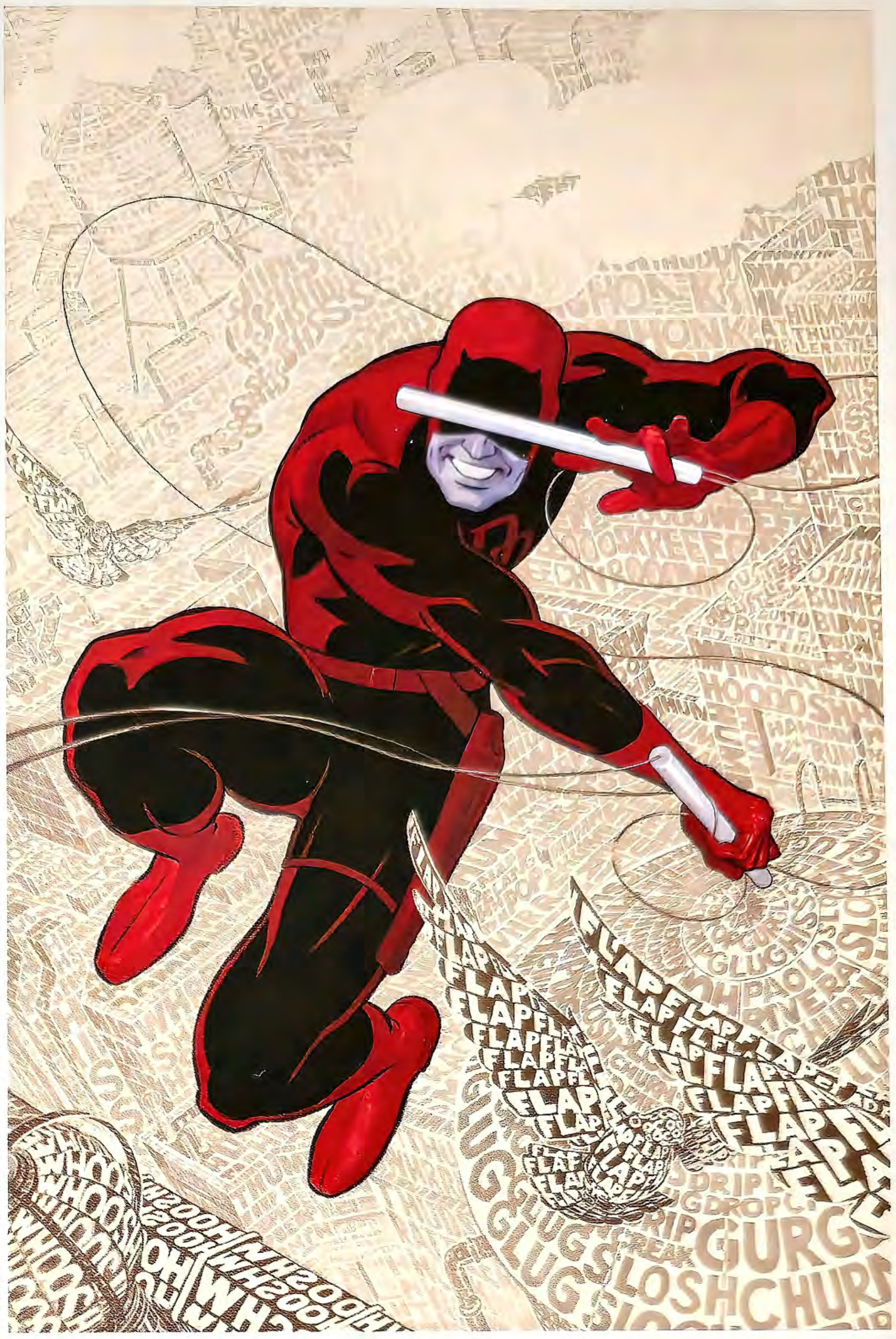
Paolo Rivera
Art Director: Steve Wacker *Client:* Marvel Comics
Title: Daredevil #7 Cover *Size:* 11"x17" *Medium:* Ink, digital



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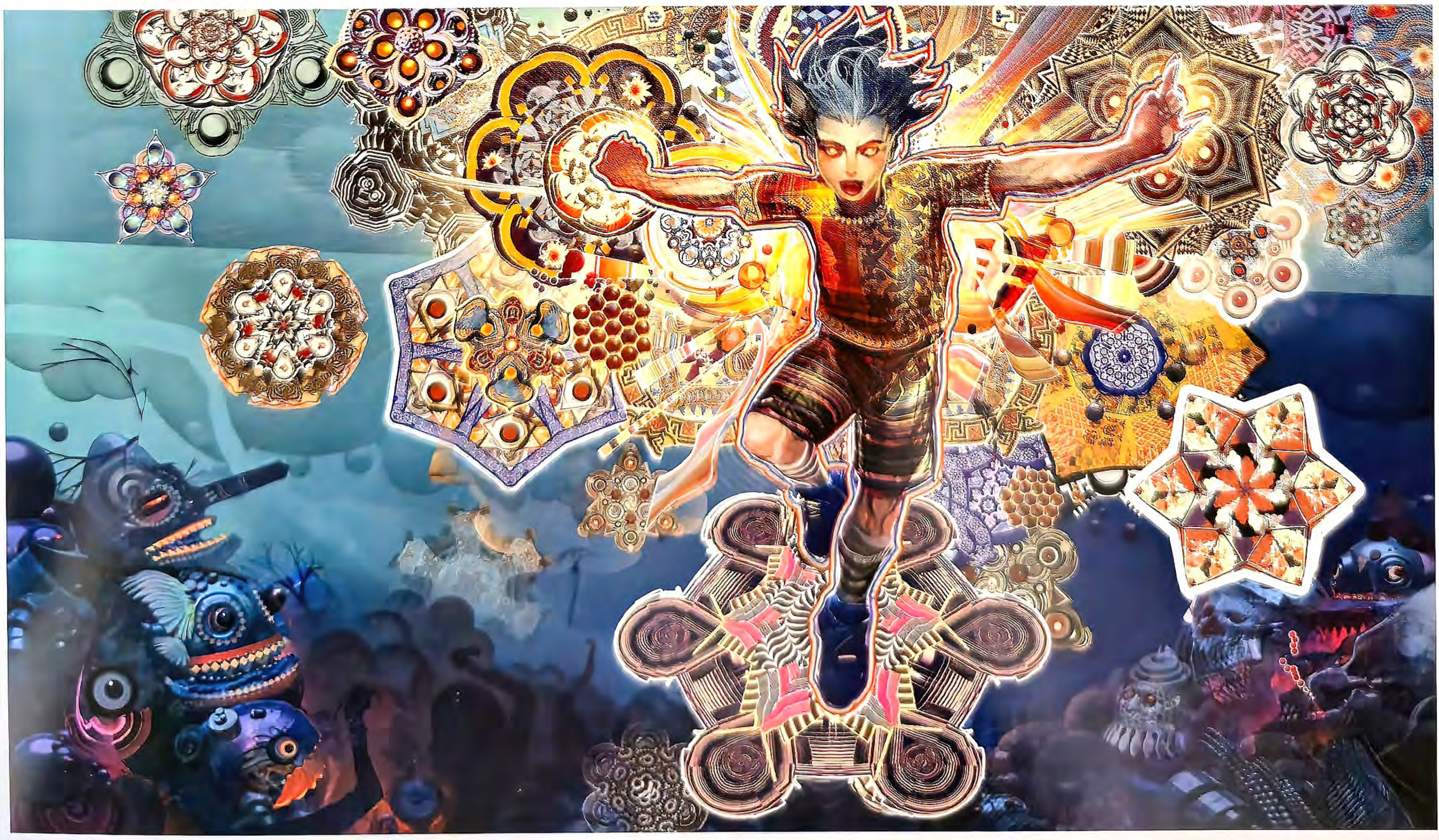
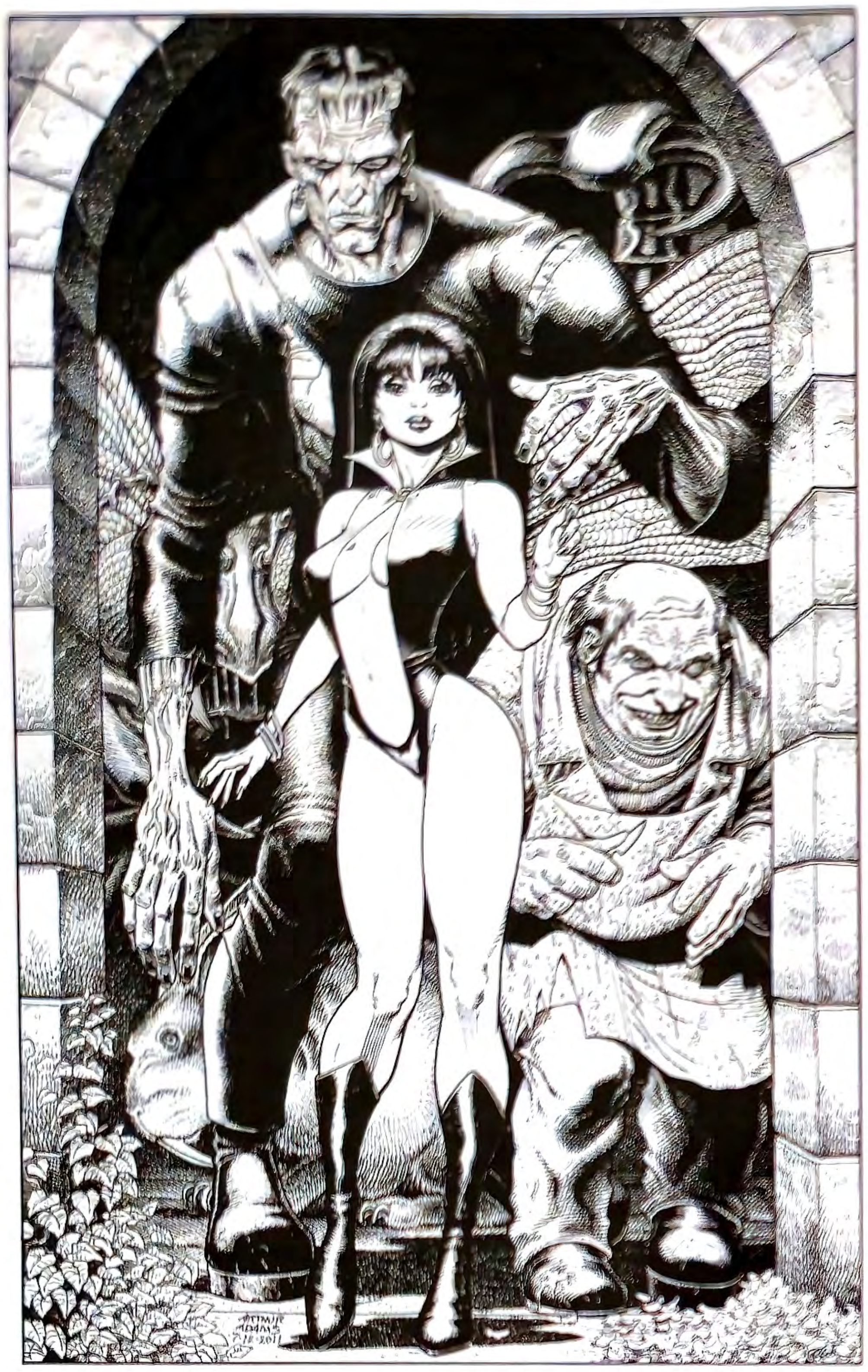
Paolo Rivera
Art Director: Steve Wacker *Client:* Marvel Comics
Title: Daredevil #1 Cover *Size:* 11"x17" *Medium:* Gouache, acrylic

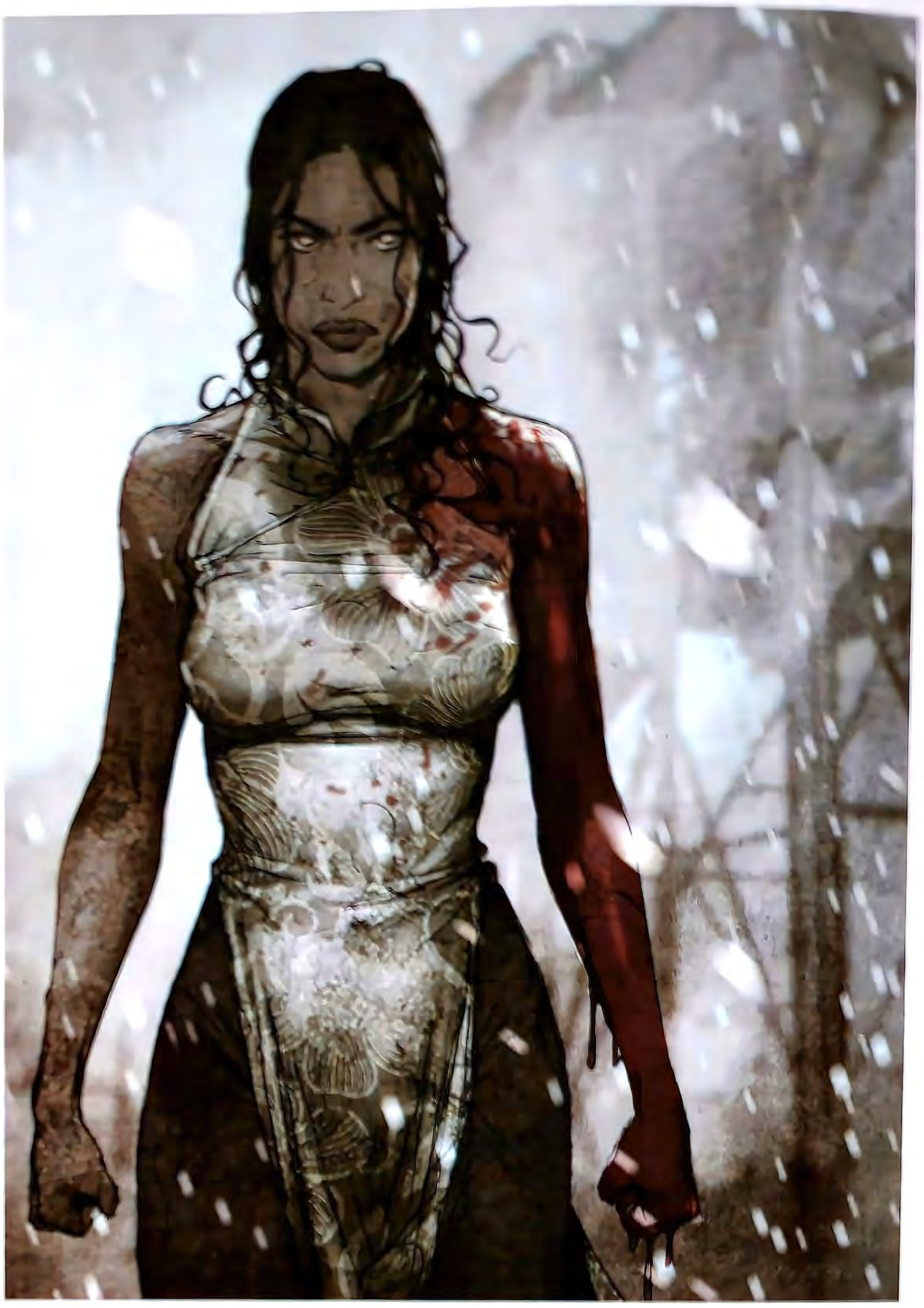


Android Jones
Art Director: Jeremy Berger *Client:* Radical Comics *Title:* Jake Full ON *Size:* 24"x14" *Medium:* Painter 12



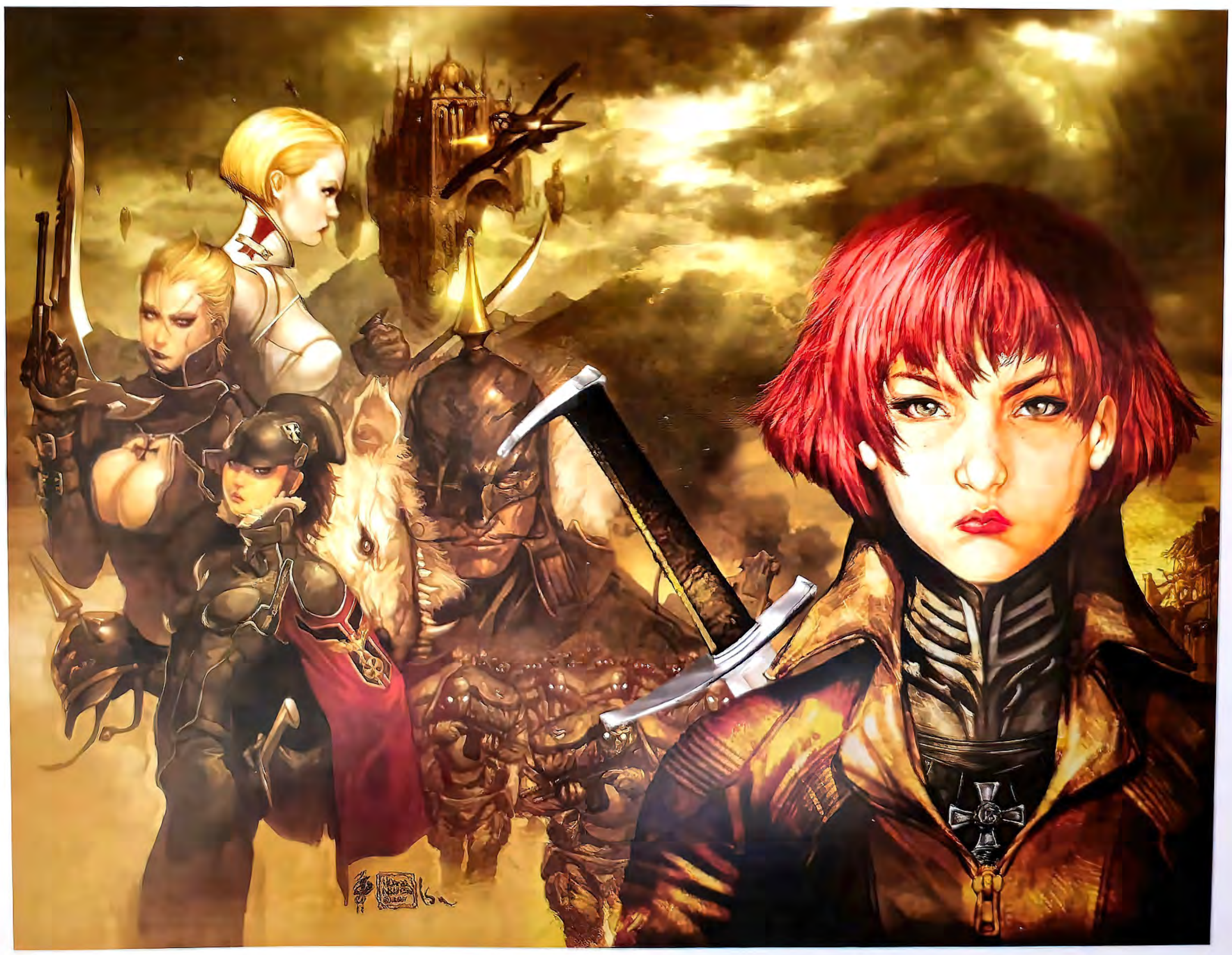
Arthur Adams

Title: Famous Monsters? *Size:* 11"x17" *Medium:* Pen & Ink



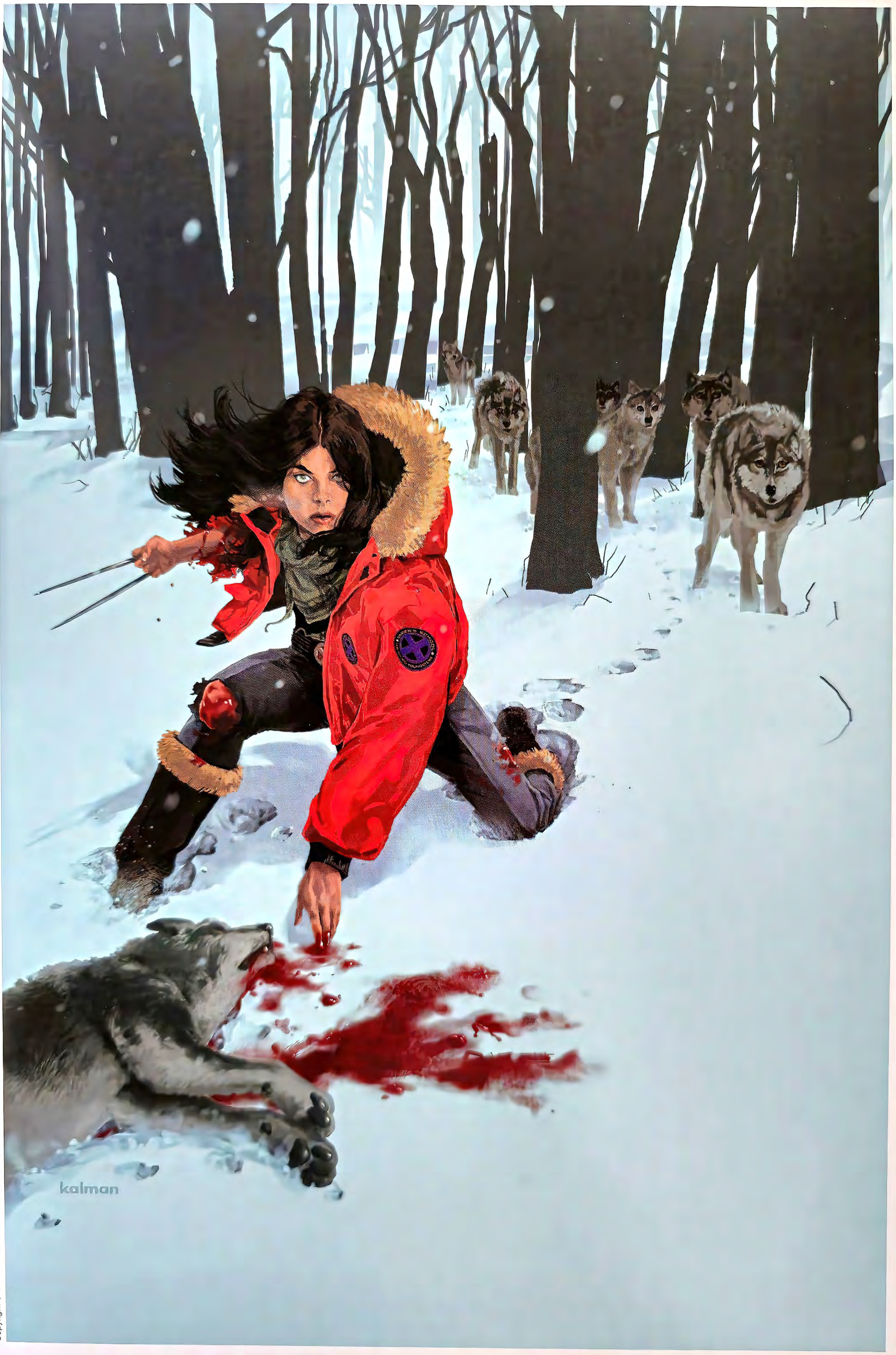
Thierry Labrosse

Client: Vents D'Ouest *Title:* Ab Irato Vol. 2 *Size:* 11"x17" *Medium:* Pencil, digital



Hoang Nguyen/Khari Evans

Art Director: Hoang Nguyen *Colorist:* Kinsun Loh *Client:* Image Comics *Title:* Carbon Grey *Size:* 13.5"x10.5" *Medium:* Digital



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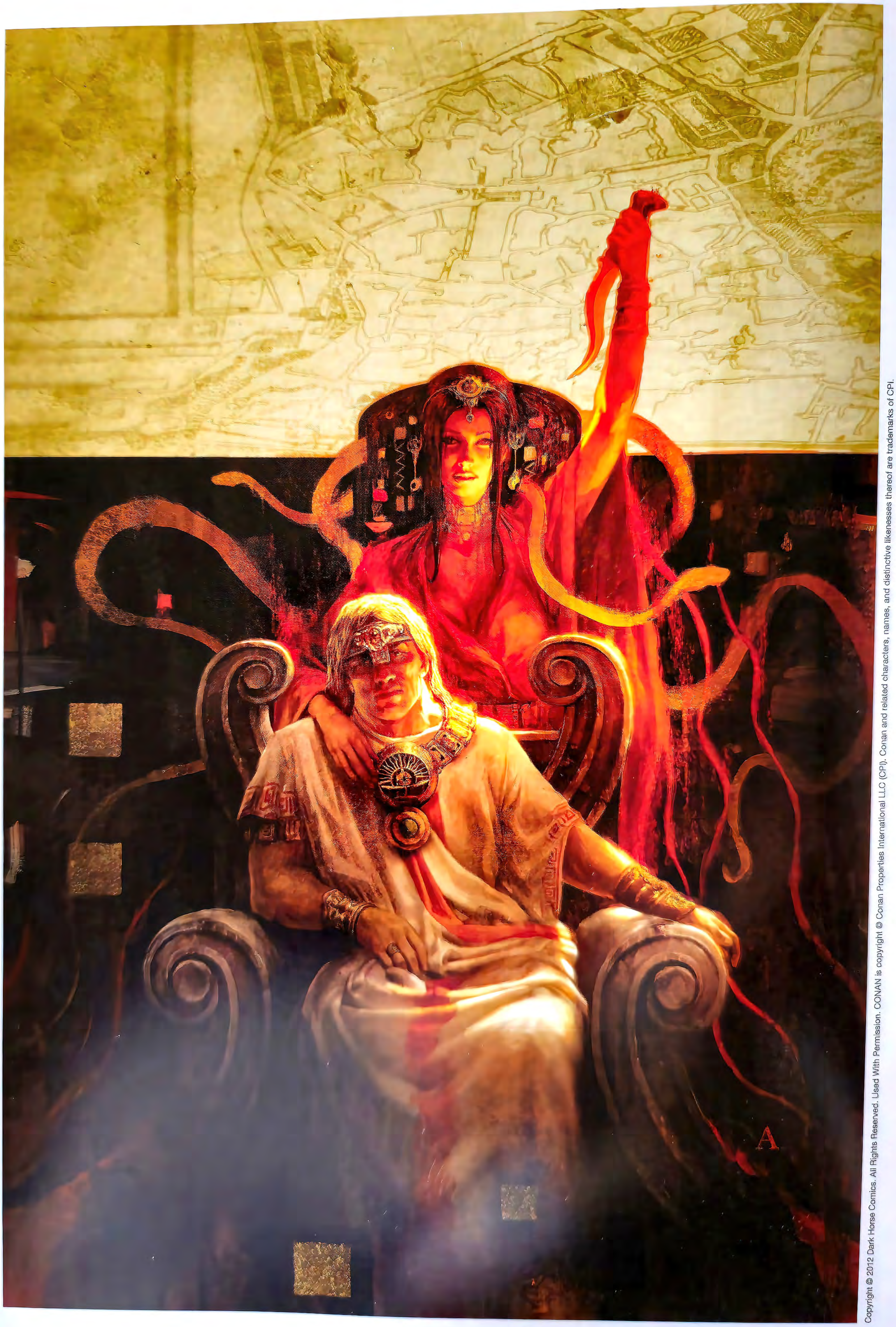
Kalman Andrasofszky

Art Director: Jeanine Schaefer & Jody Leheup *Client:* Marvel Comics *Title:* X-23 #21 *Size:* 6.88"x10.44" *Medium:* Ink, Photoshop



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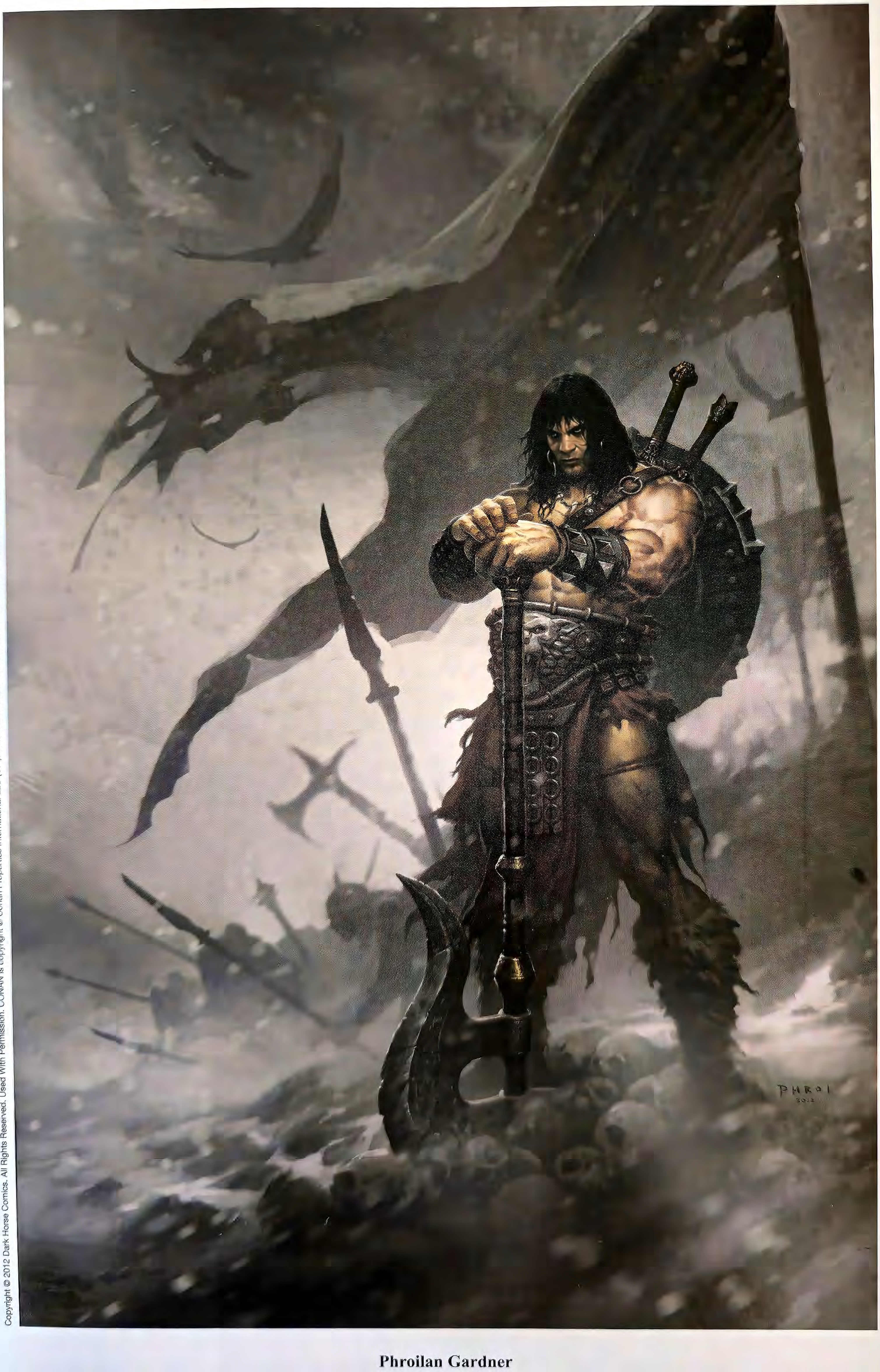
Aleksi Briclot

Art Director: Dave Land *Client:* Dark Horse Comics *Title:* Conan: Road of Kings *Size:* 22.6cm x 34cm *Medium:* Digital



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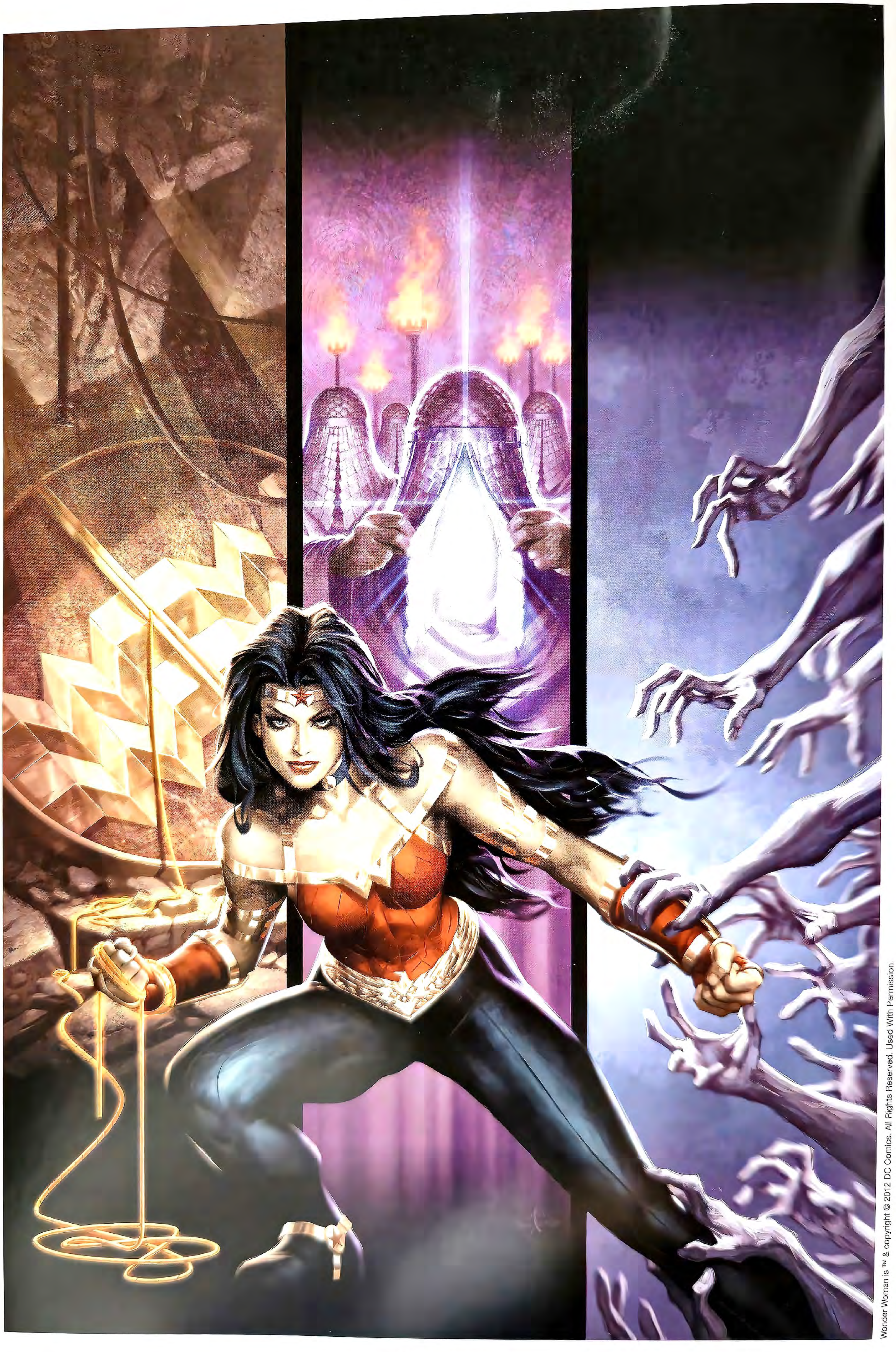
Phroilan Gardner

Client: Dark Horse Comics *Title:* The Destroyer *Size:* 17.6"x27" *Medium:* Digital



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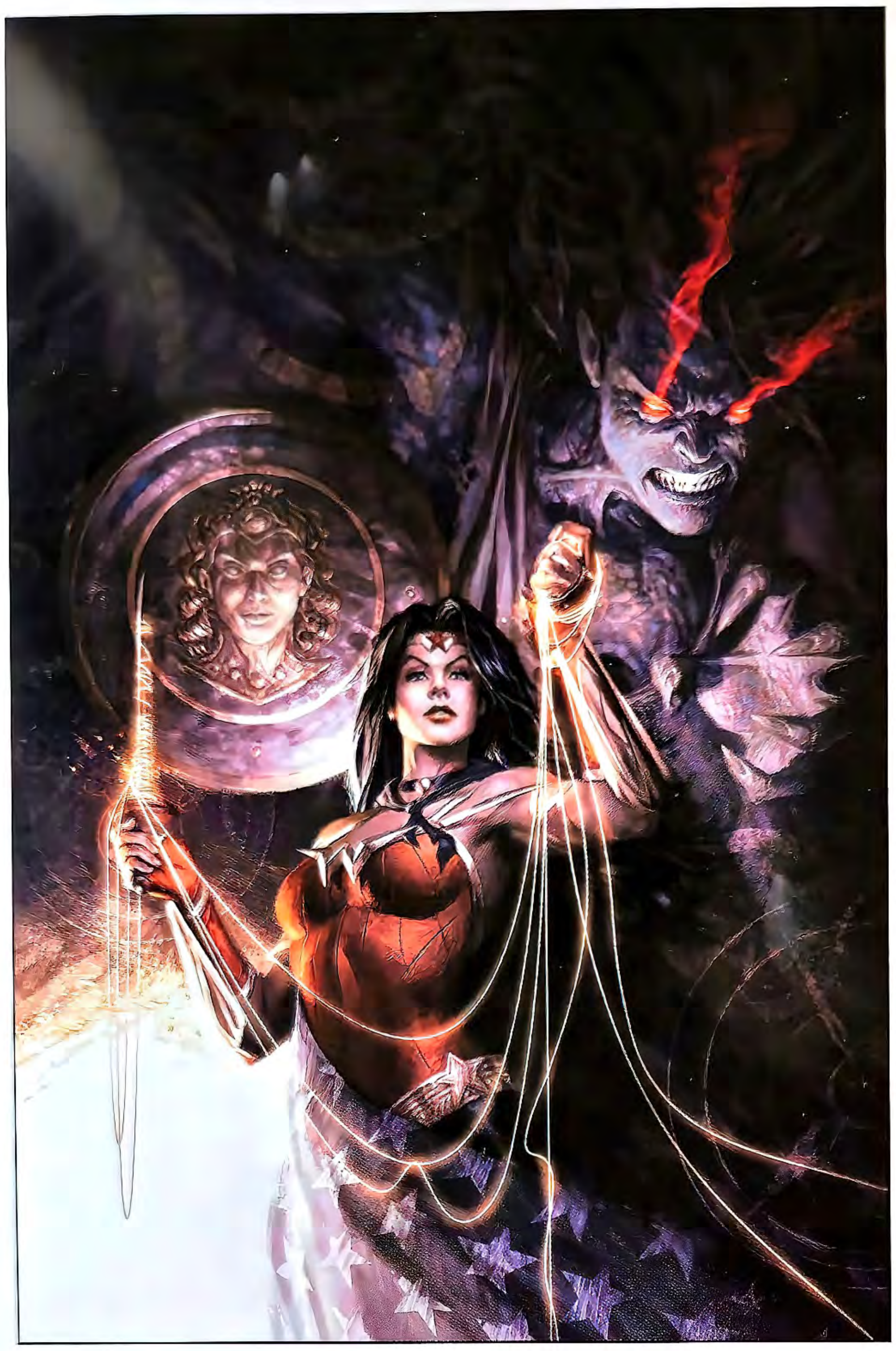
Alex Garner

Client: DC Comics *Title:* Wonder Woman #612 *Size:* 10.5"x15.8" *Medium:* Digital



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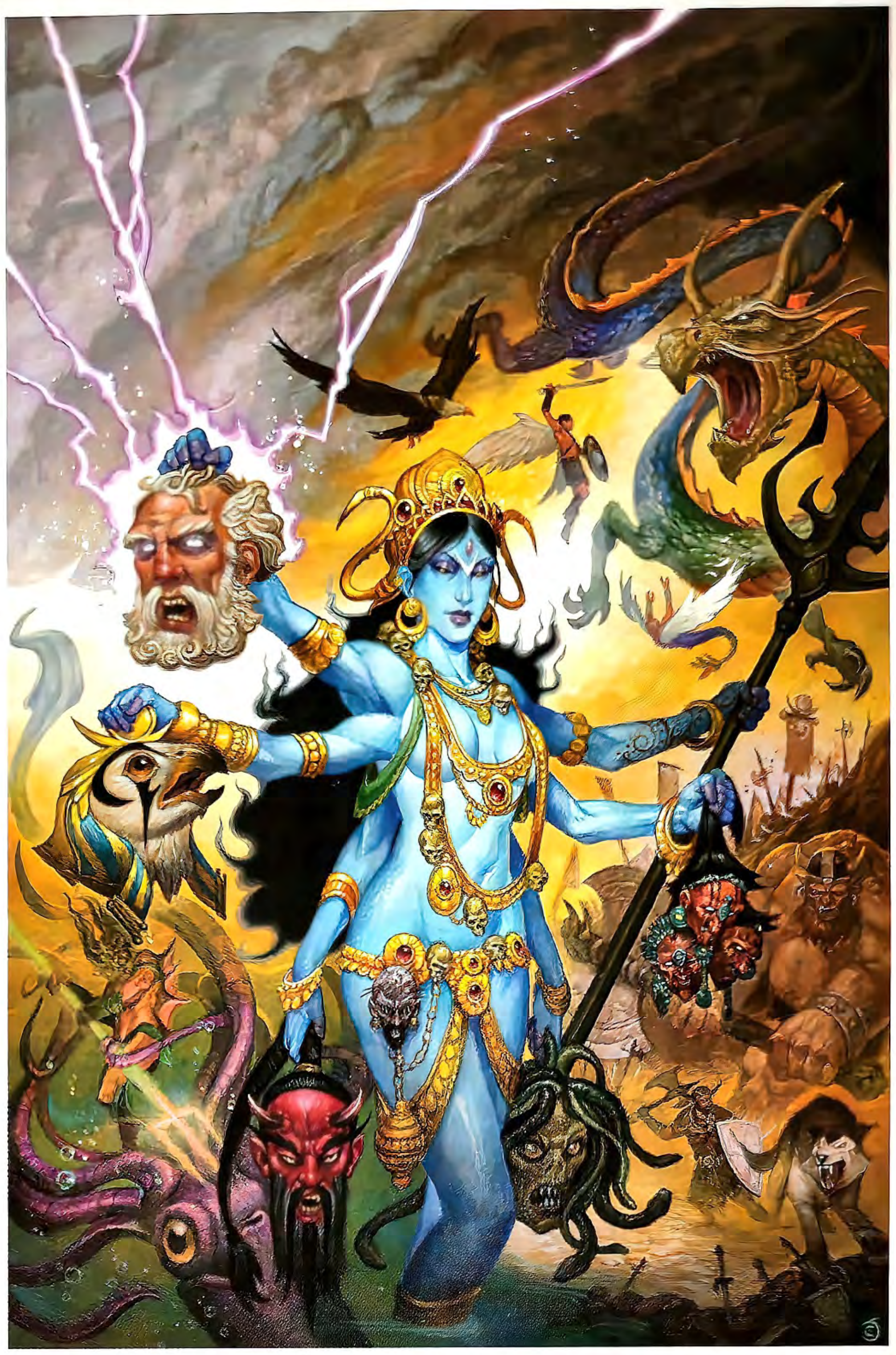
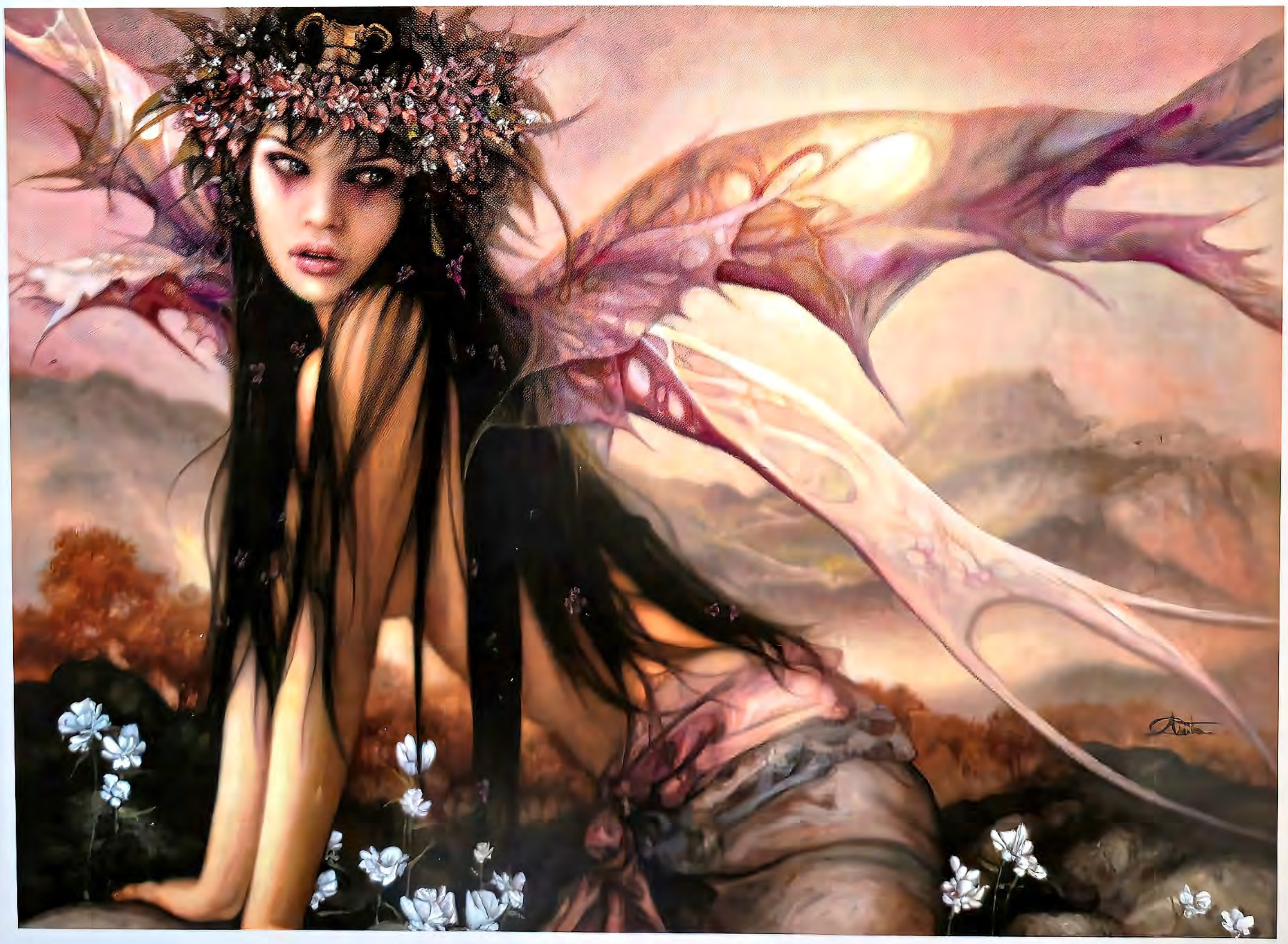
Alex Garner

Client: DC Comics *Title:* Wonder Woman #610
Size: 10.5"x15.8" *Medium:* Digital



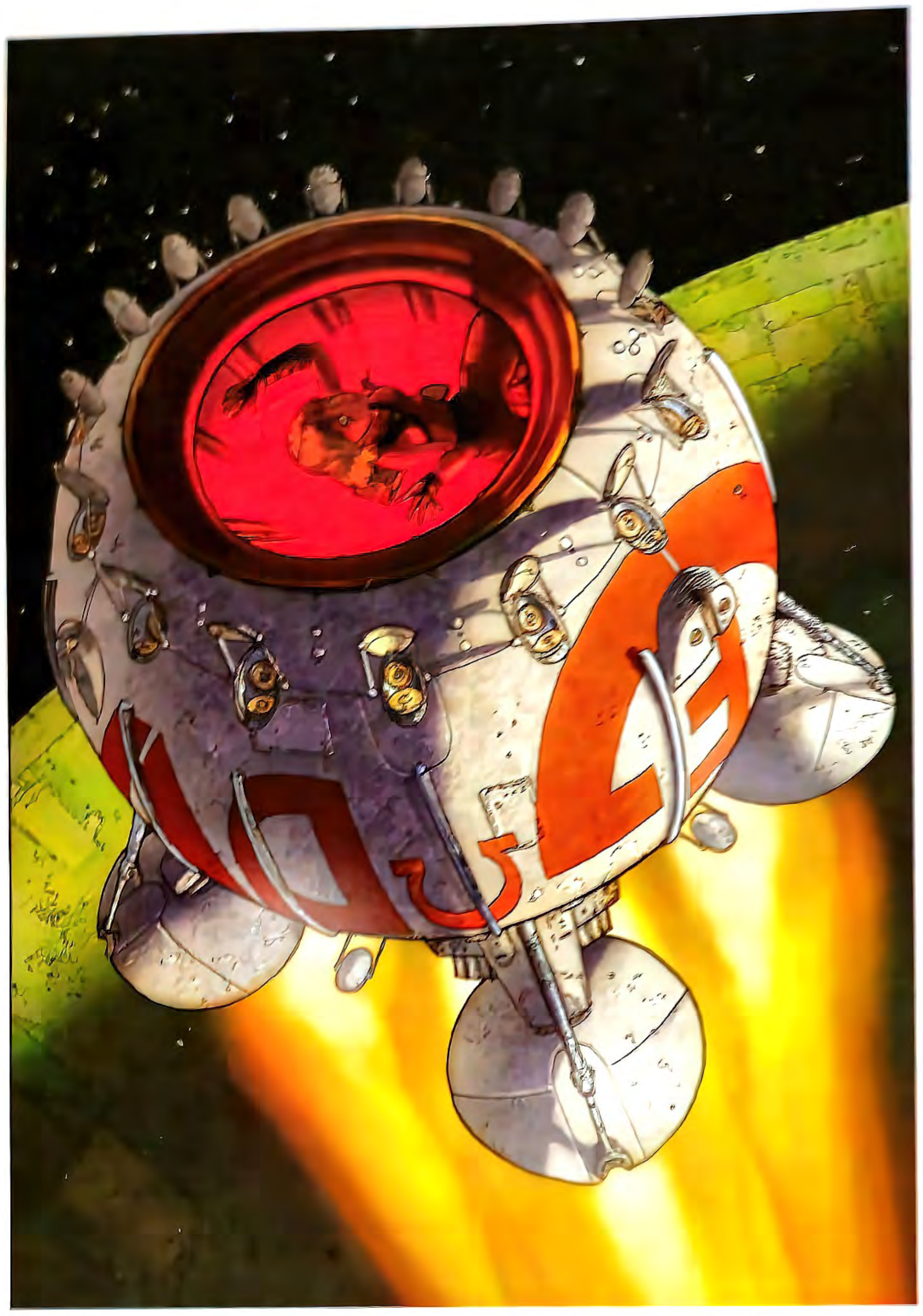
Chris Seaman

Art Director: Sean O'Reilly *Client:* Arcana Studios
Title: Kali, Goddess of Death *Size:* 13.75"x21" *Medium:* Acrylic



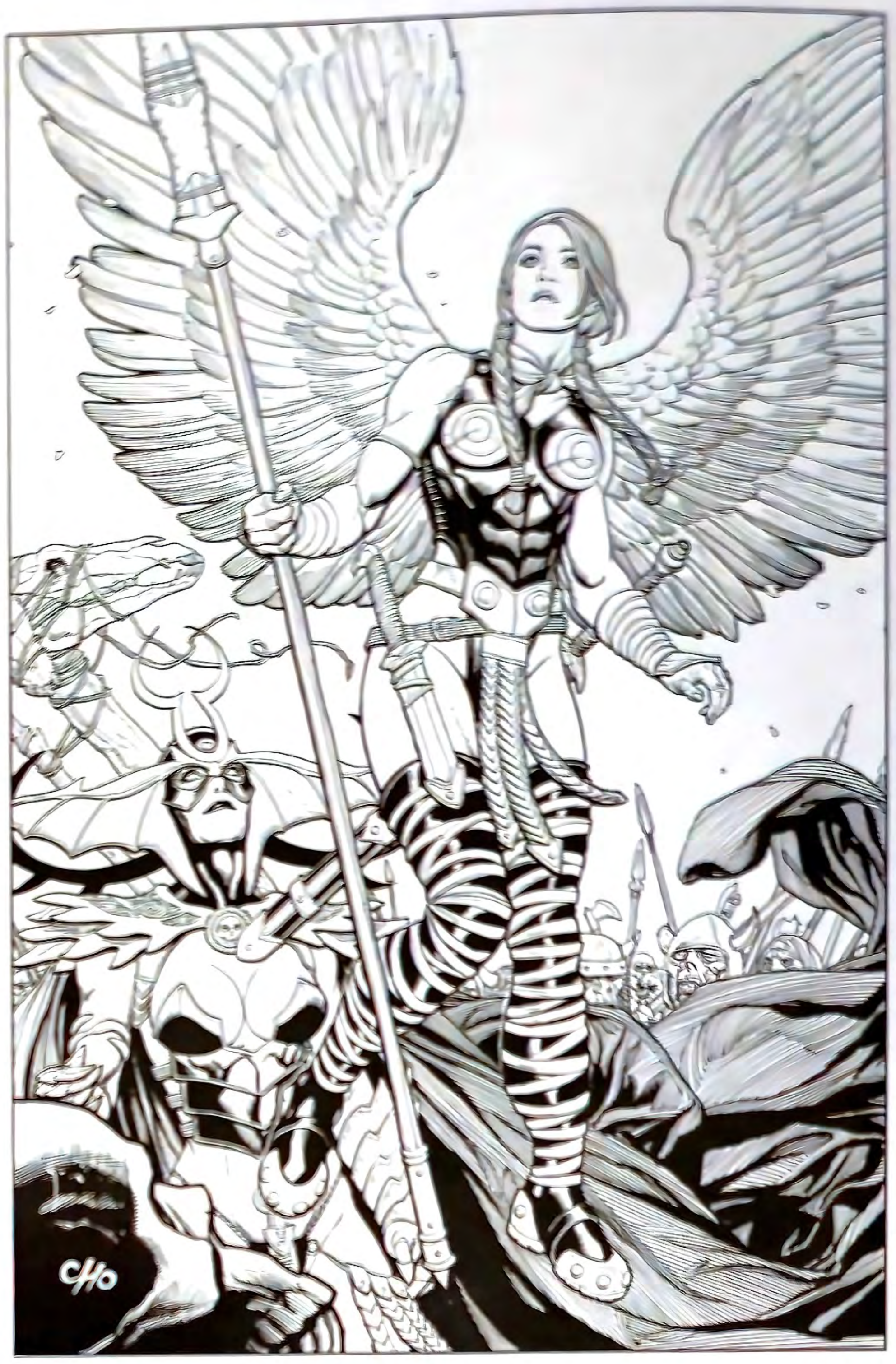
Arantza Sestayo Jimenez

Title: Palmira *Medium:* 25"x19" *Medium:* Oil



Michael Wm. Kaluta & Lee Moyer

Client: IDW *Title:* Starstruck *Size:* 8"x12" *Medium:* Digital



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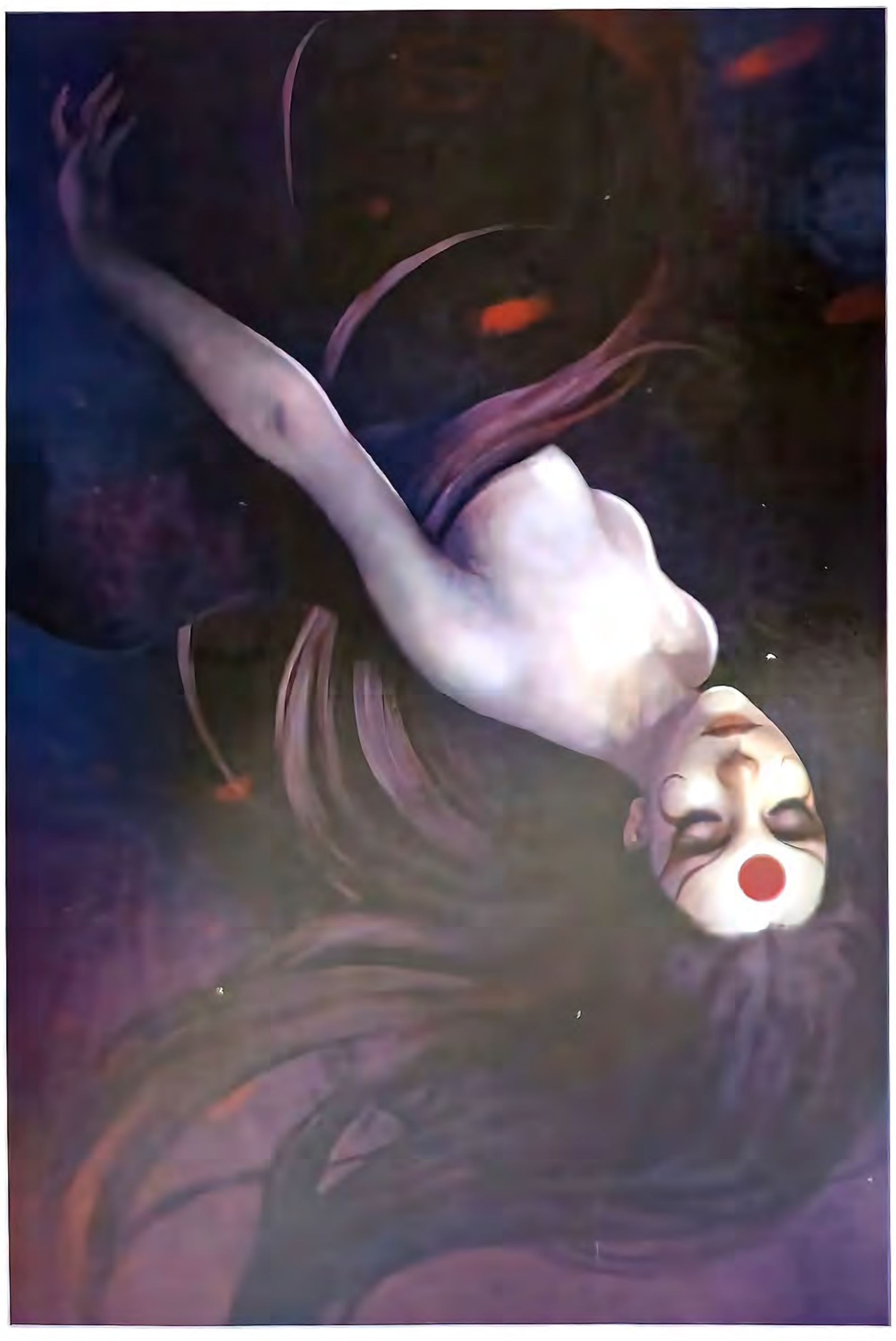
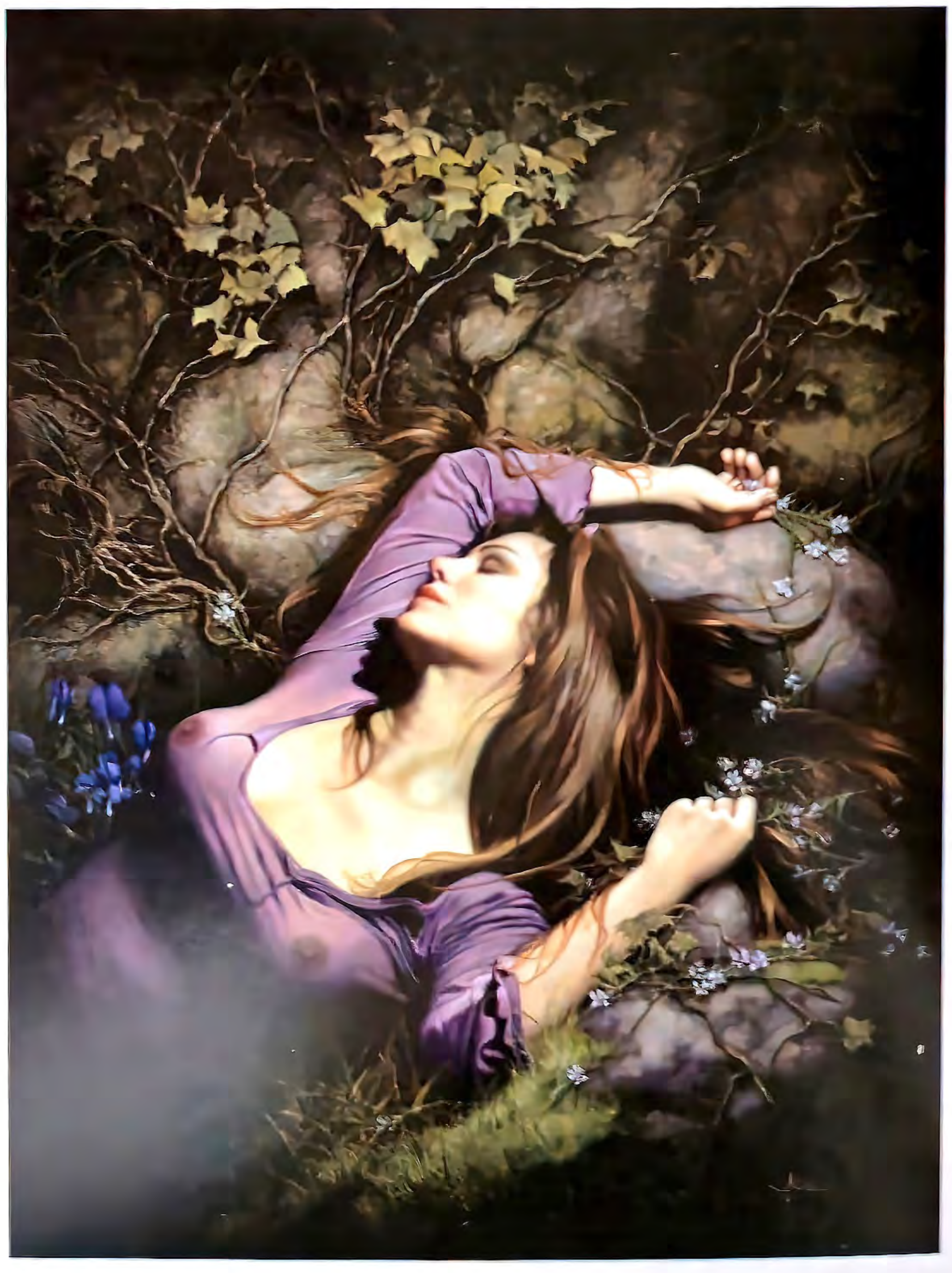
Frank Cho

Client: Marvel Comics *Title:* Valkyrie Reborn *Size:* 14"x21" *Medium:* Ink



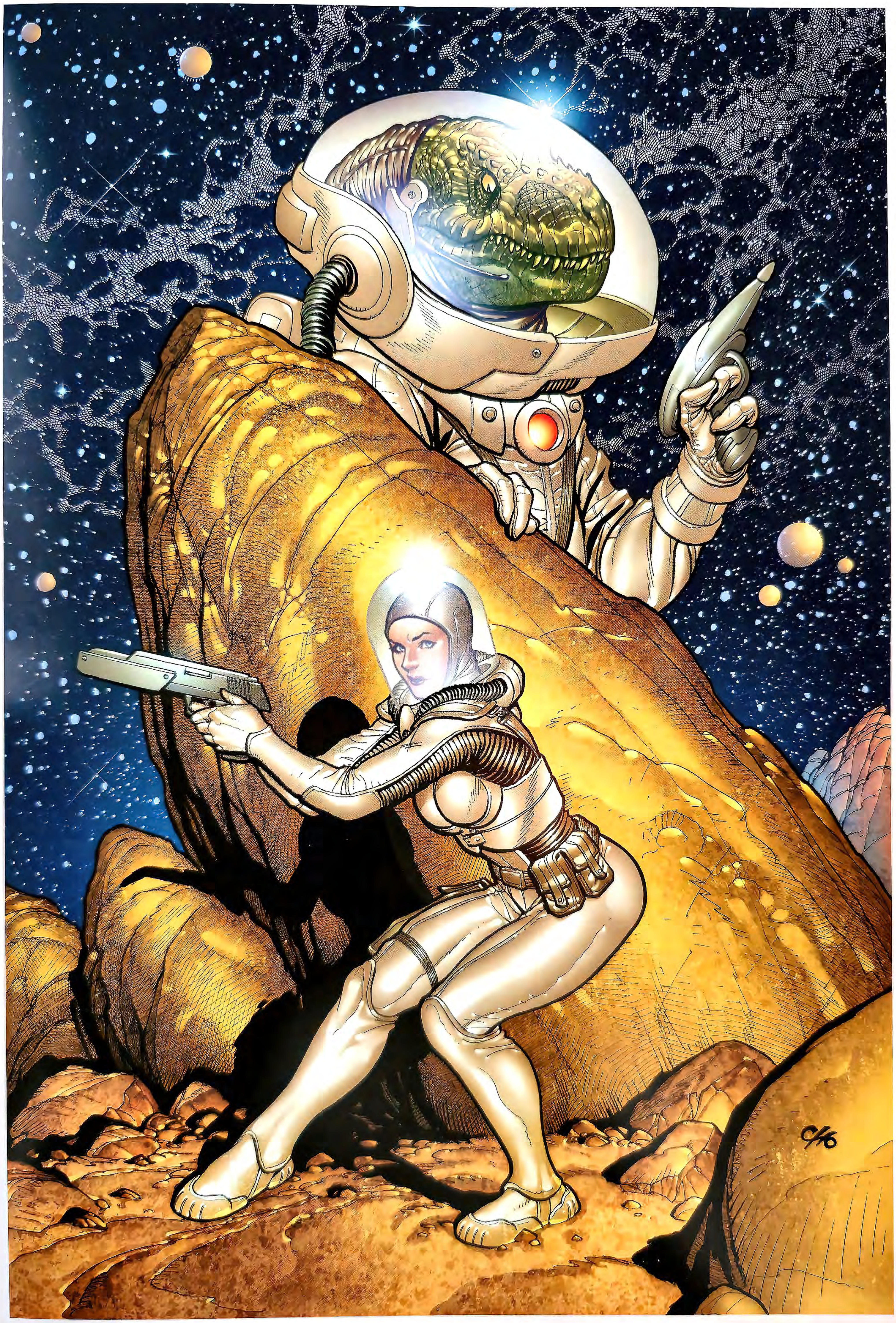
Fiona Meng

Art Director: David Mack *Title:* Drown *Size:* 11"x14" *Medium:* Photoshop



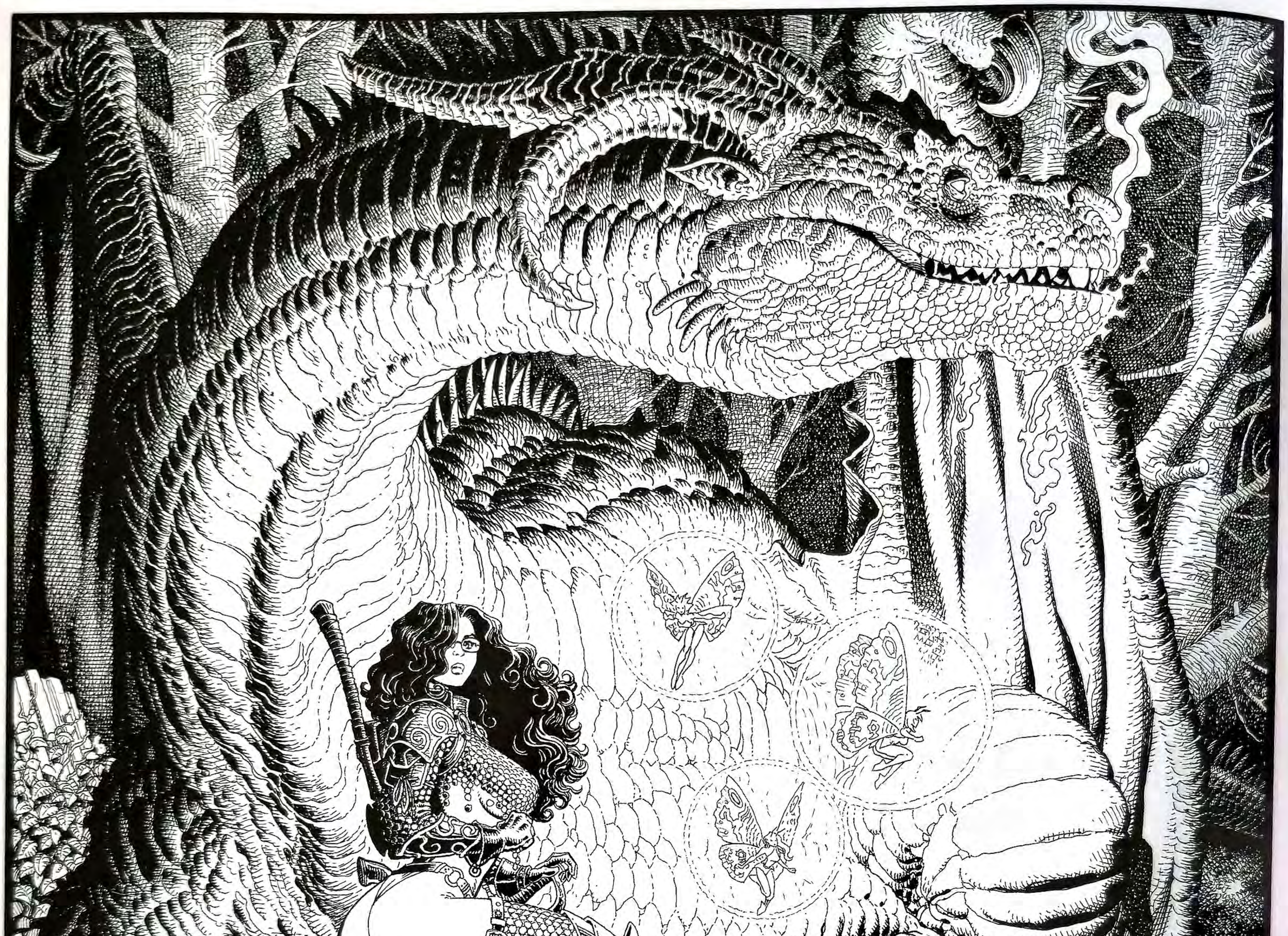
Arantza Sestayo Jimenez

Title: Lactana Nocturnum *Medium:* 20"x26" *Medium:* Oil



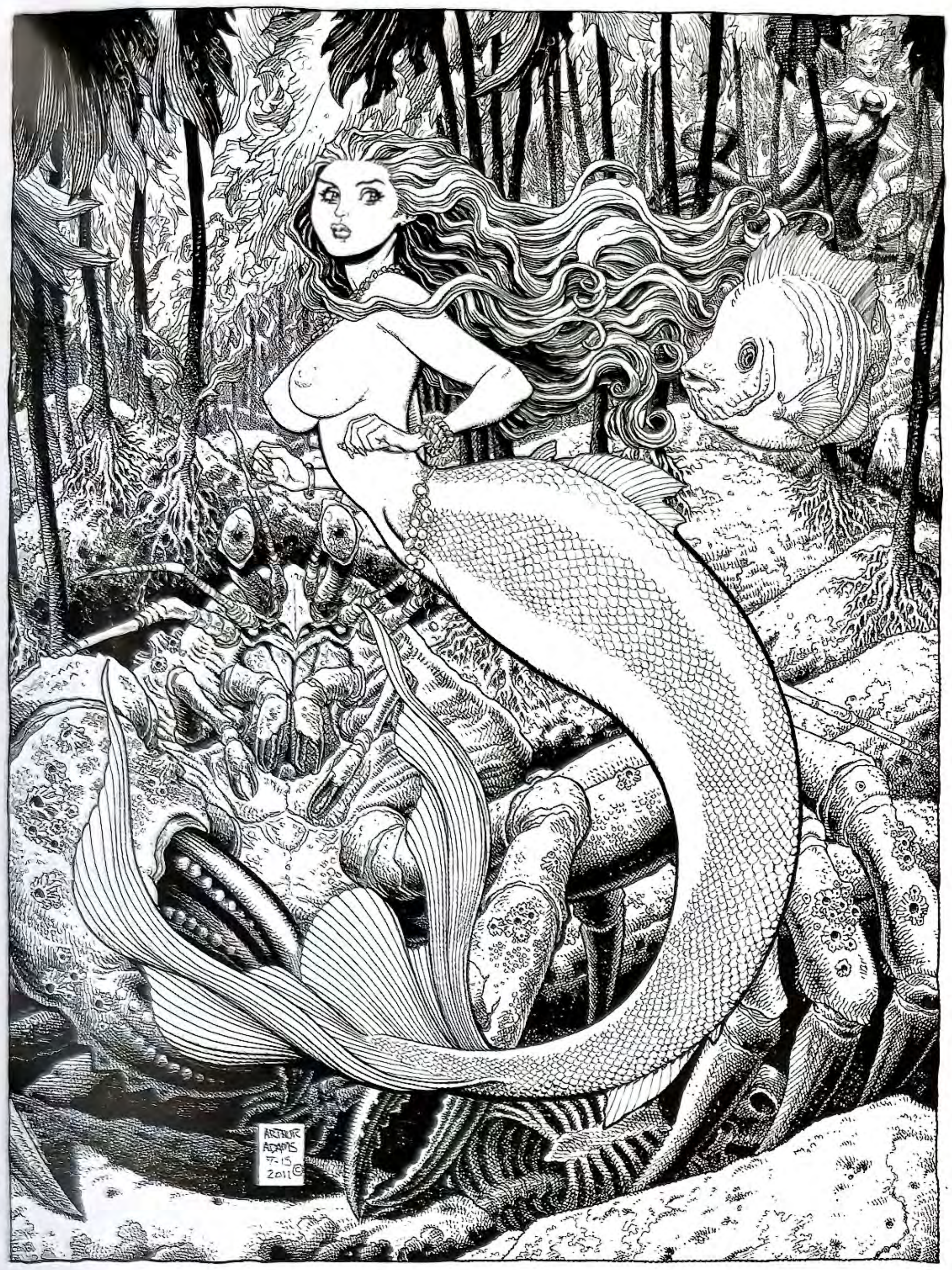
Frank Cho

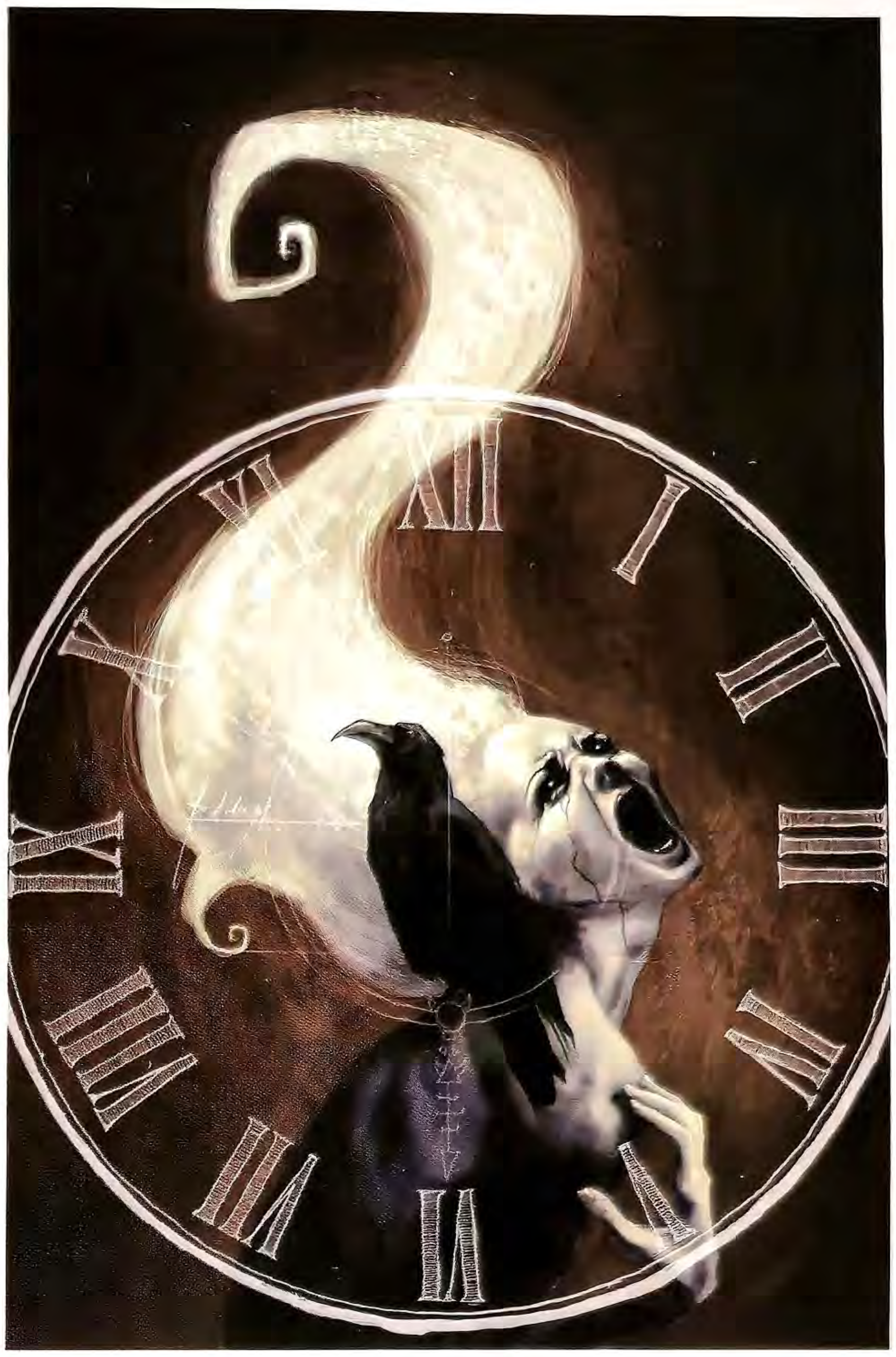
Colorist: Nikos Koutsis *Client:* Image Comics *Title:* 50 Girls 50 #3 *Size:* 14"x21" *Medium:* Pen & Ink, digital


ARTHUR ADAMS
7-12-2011

Arthur Adams

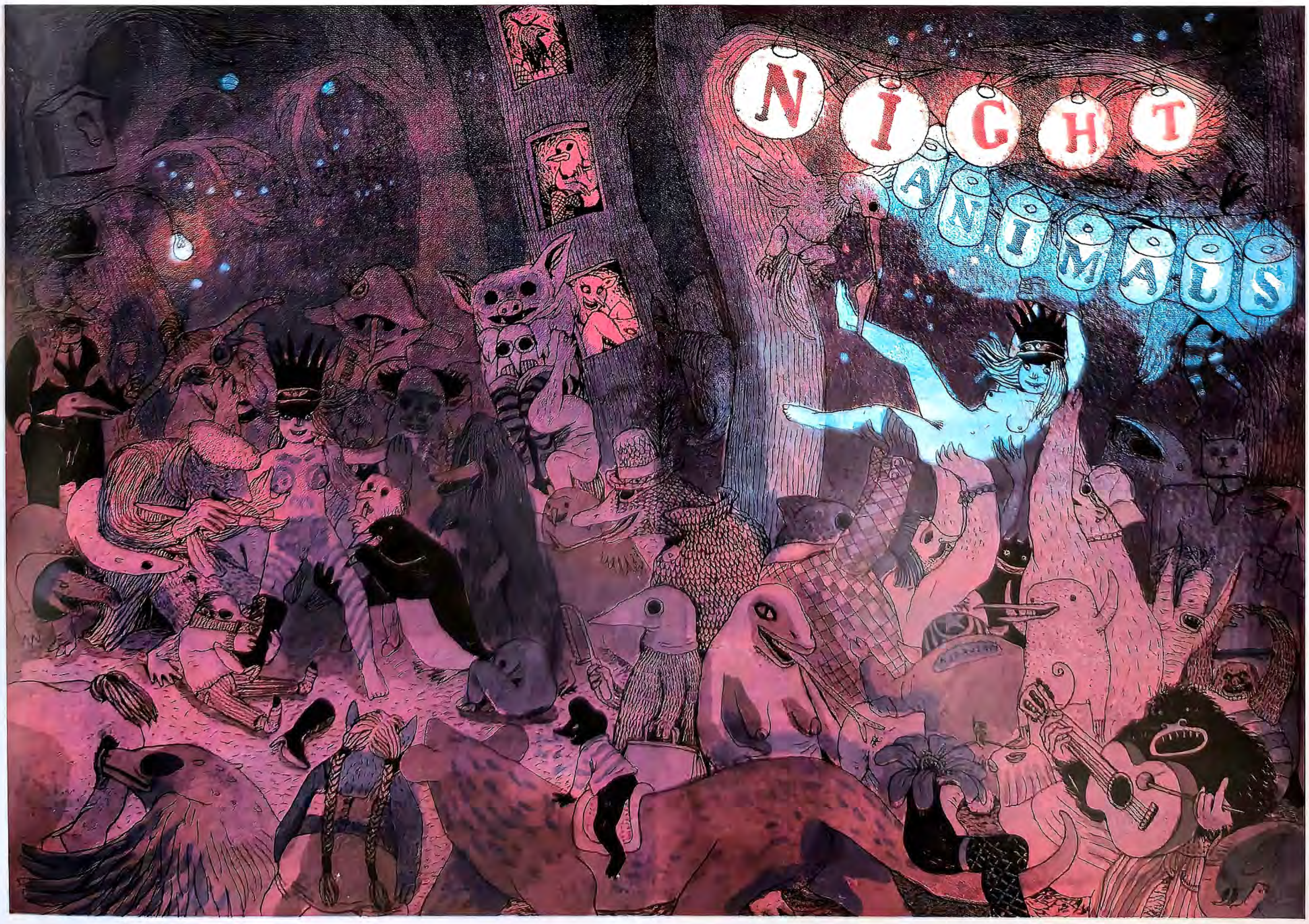
Title: Dragon Girl *Size:* 15"x17" *Medium:* Pen & Ink


ARTHUR ADAMS 7-15 2011©

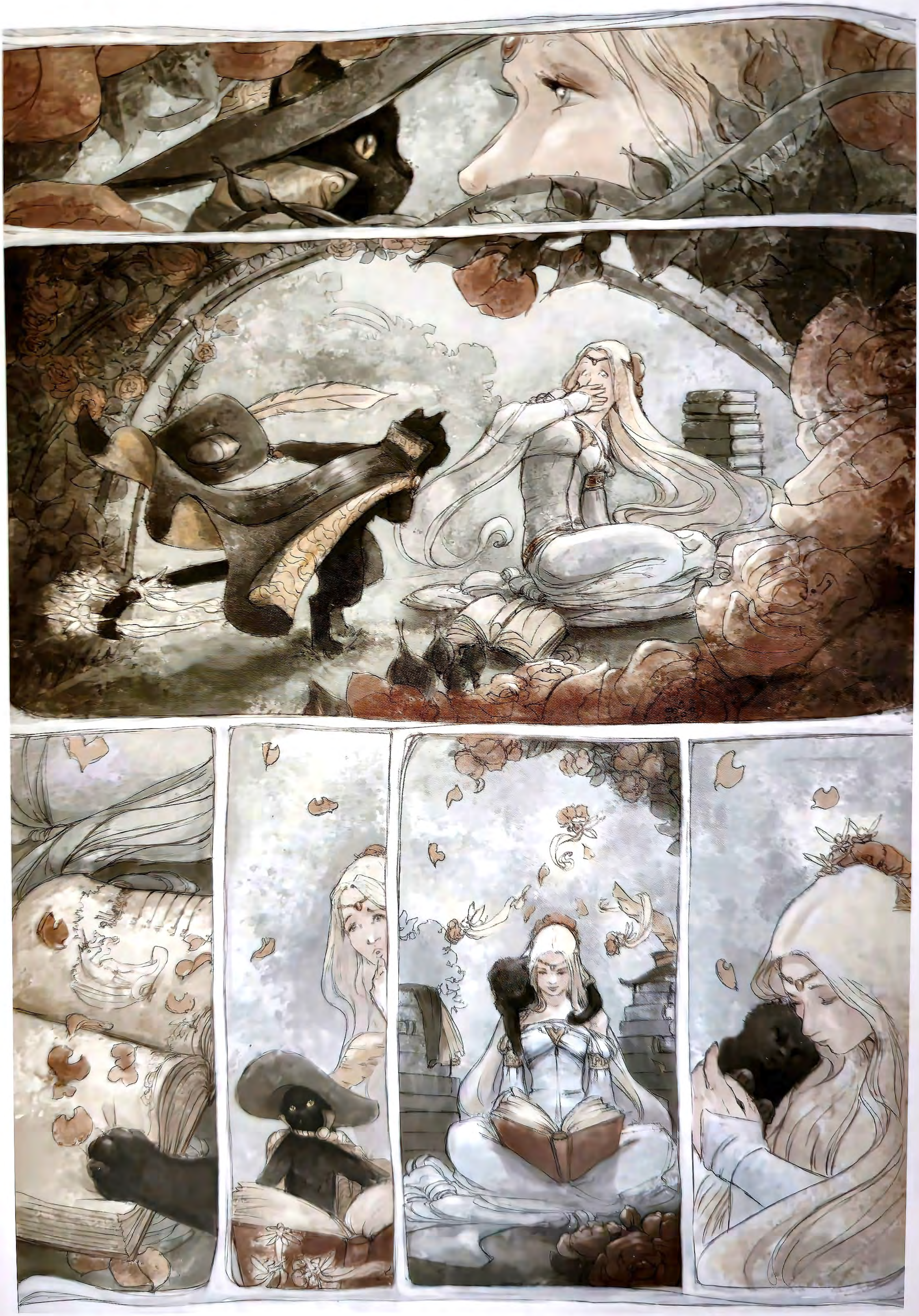


Arthur Adams
Title: Ther Mermaid *Size:* 13”x17” *Medium:* Pen & Ink

MENTON 3
Client: IDW Publishing *Title:* The Hellbound Train #3 *Medium:* Digital

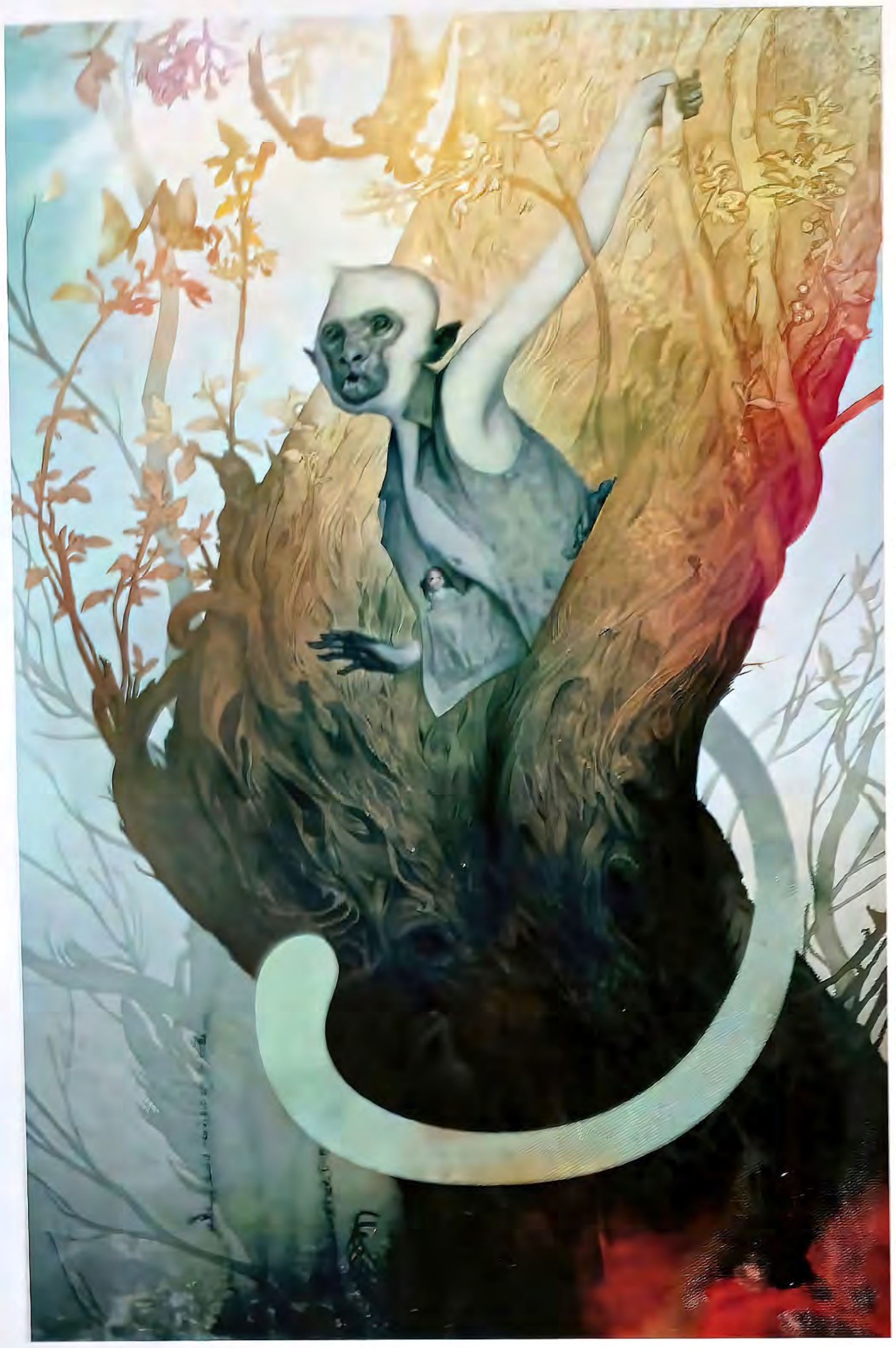

NIGHT
ANIMALS

Brecht Evens
Client: Top Shelf Productions *Title:* Night Animals *Size:* 13.5”x9.25” *Medium:* Ink, watercolor



Jennifer L. Meyer

Art Director: Nathan Cosby *Client:* Archaia *Title:* Jim Henson's The Storyteller p. 2 *Size:* 10.5"x15.5" *Medium:* Pencil, digital



João Ruas

Art Director: Shelly Bond *Client:* DC Comics *Title:* Fables #101 *Medium:* Mixed

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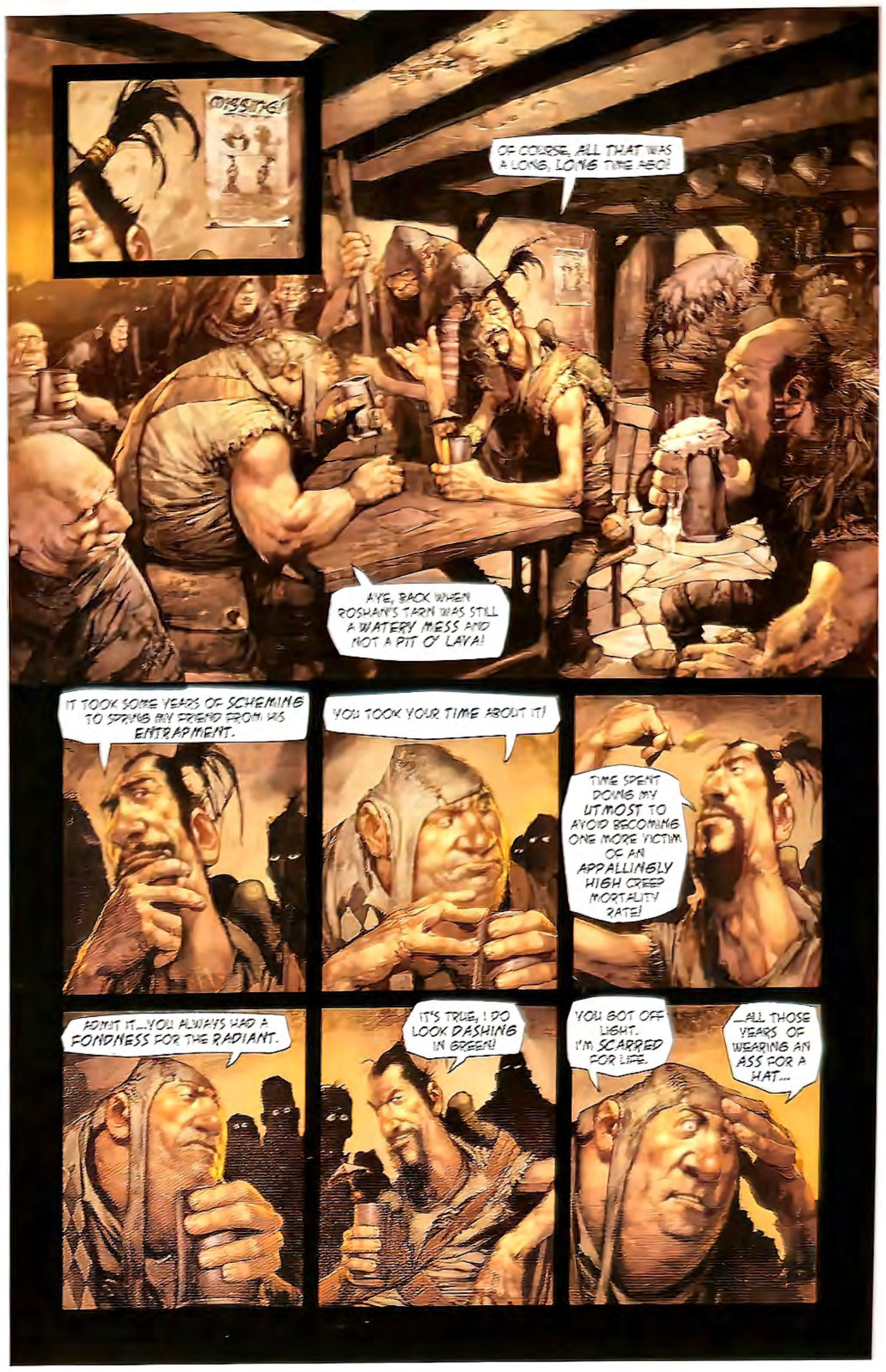
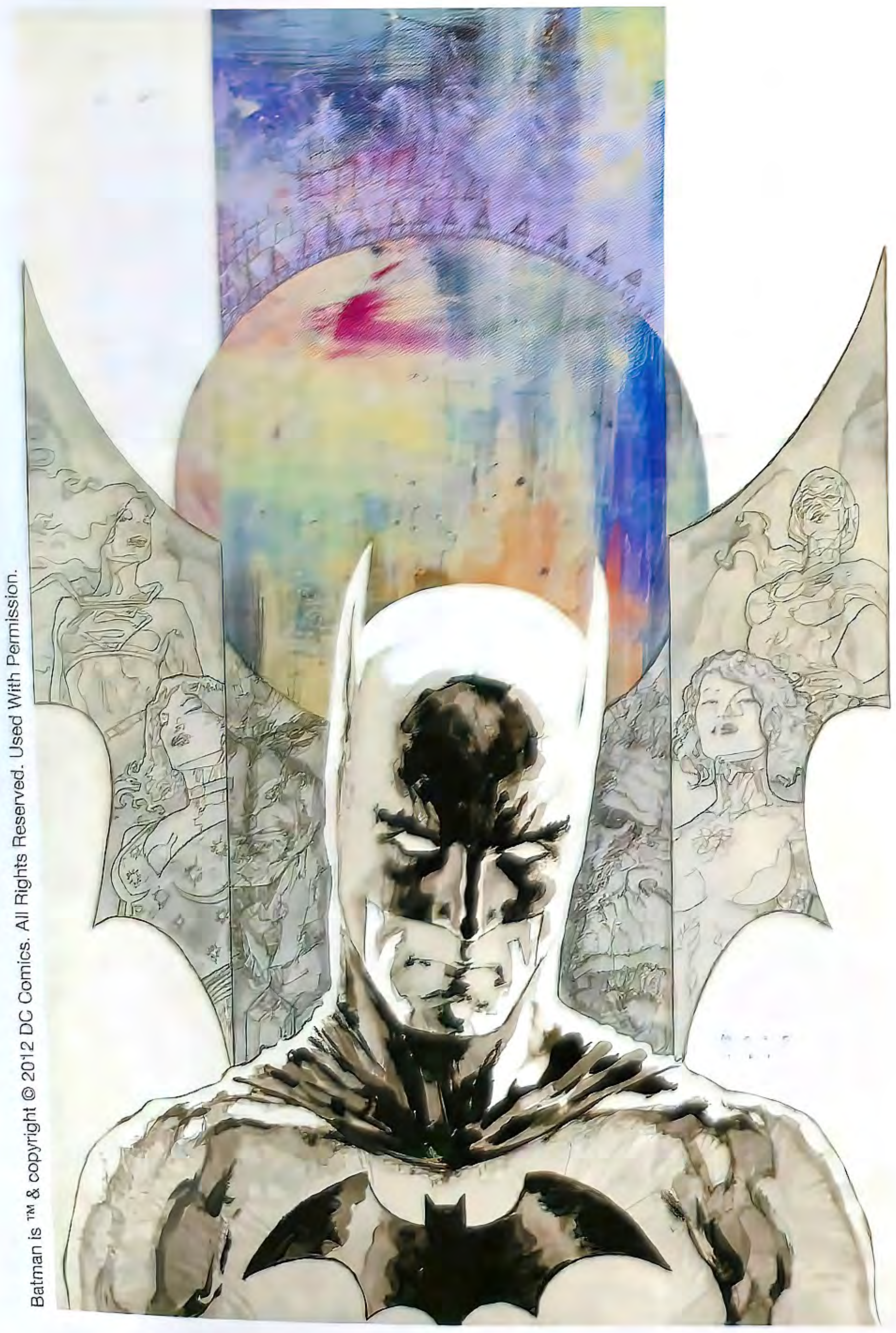

MISSING!
OF COURSE, ALL THAT WAS A LONG, LONG TIME AGO!
AYE, BACK WHEN ROSHAN'S TARN WAS STILL A WATERY MESS AND NOT A PIT O' LAVA!
IT TOOK SOME YEARS OF SCHEMING TO SPRING MY FRIEND FROM HIS ENTRAPMENT.
YOU TOOK YOUR TIME ABOUT IT!
TIME SPENT DOING MY UTMOST TO AVOID BECOMING ONE MORE VICTIM OF AN APPALLINGLY HIGH CREEP MORTALITY RATE!
ADMIT IT...YOU ALWAYS HAD A FONDNESS FOR THE RADIANT.
IT'S TRUE, I DO LOOK DASHING IN GREEN!
YOU GOT OFF LIGHT. I'M SCARRED FOR LIFE.
...ALL THOSE YEARS OF WEARING AN ASS FOR A HAT...

Jim Murray

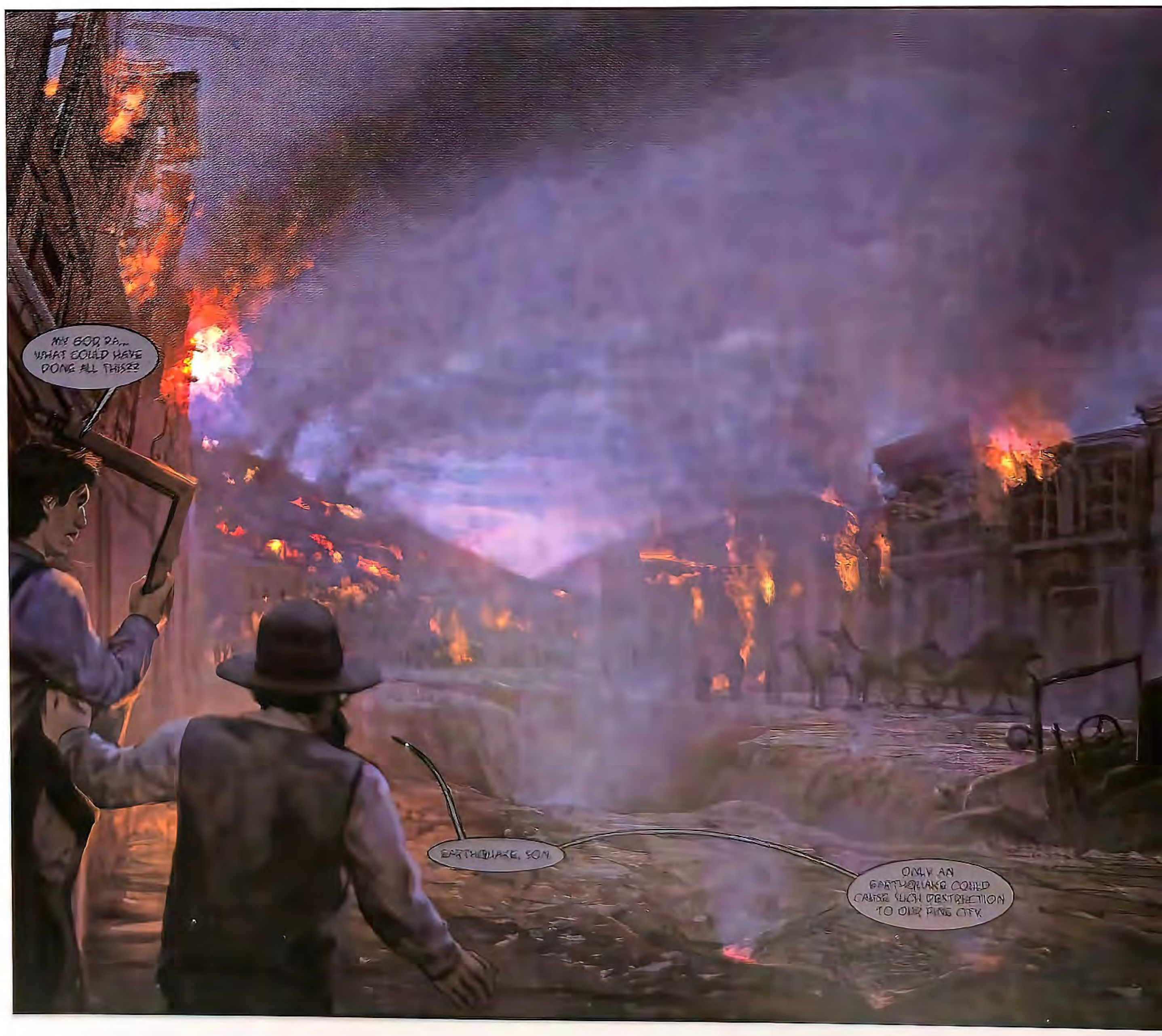
Client: Valve Software *Title:* Dota 2: Tales From the Secret Shop *Medium:* Acrylic, digital



David Mack

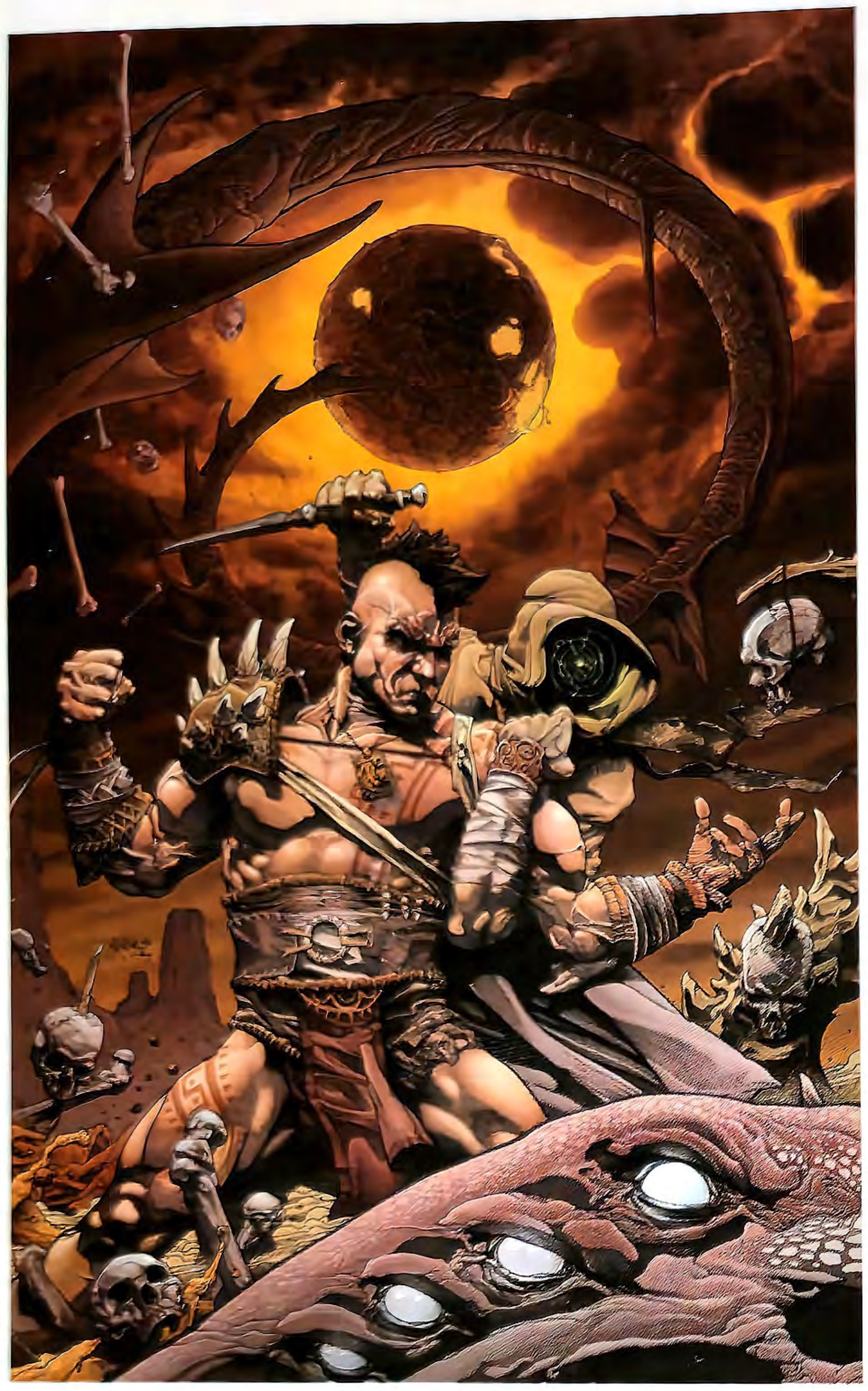
Art Director: Eddie Berganza *Client:* DC Comics *Medium:* Mixed

Batman is ™ & copyright © 2012 DC Comics. All Rights Reserved. Used With Permission.


MY GOD PA... WHAT COULD HAVE DONE ALL THIS??
EARTHQUAKE, SON.
ONLY AN EARTHQUAKE COULD CAUSE SUCH DESTRUCTION TO OUR FINE CITY.

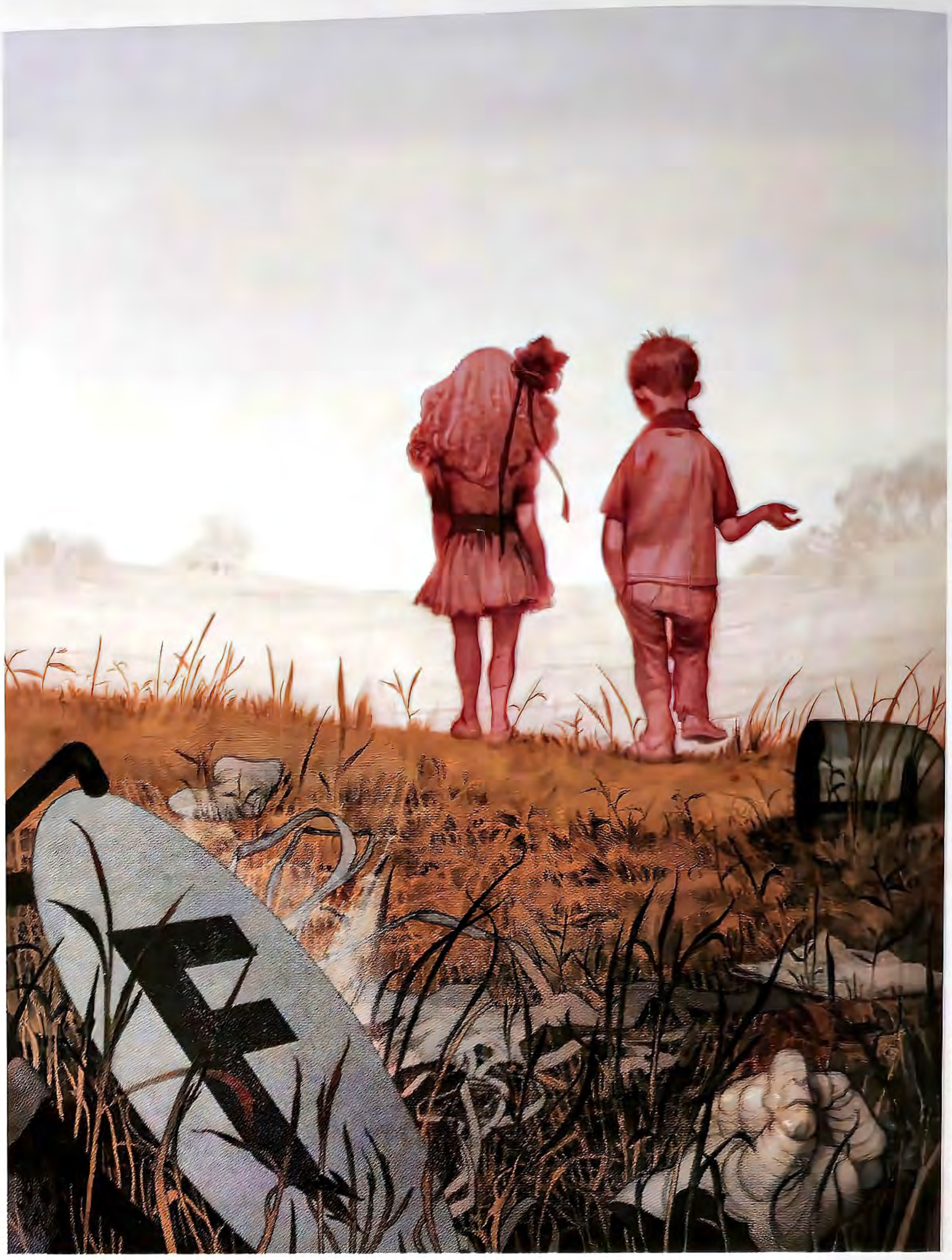
Justin Coro Kaufman

Client: Massive Black *Title:* Transient Seqa.3 *Size:* 17"x14" *Medium:* Digital



Andy Brase

Client: IDW Publishing *Title:* Dark Sun #1 *Size:* 11"x17" *Medium:* Ink, digital



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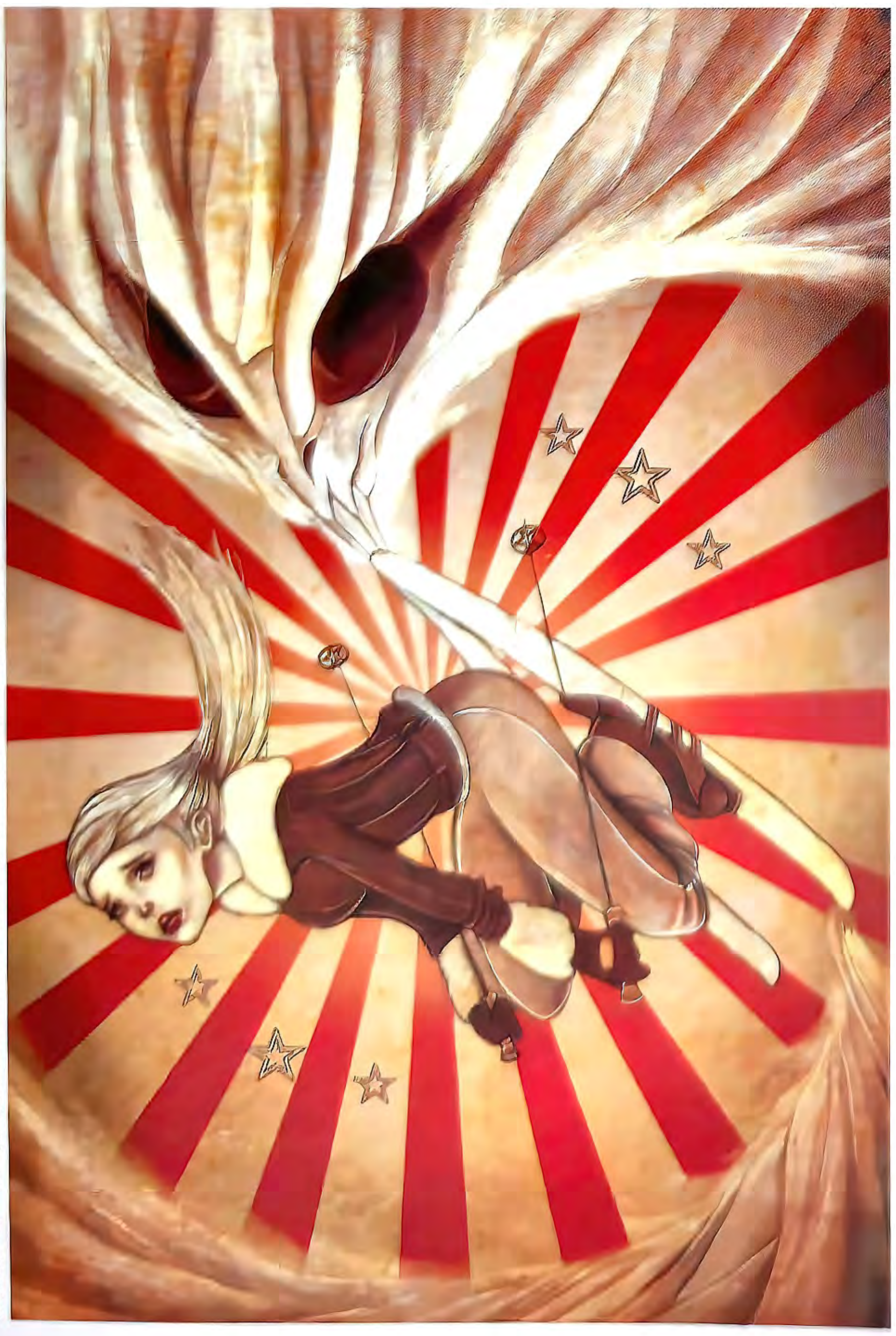
João Ruas

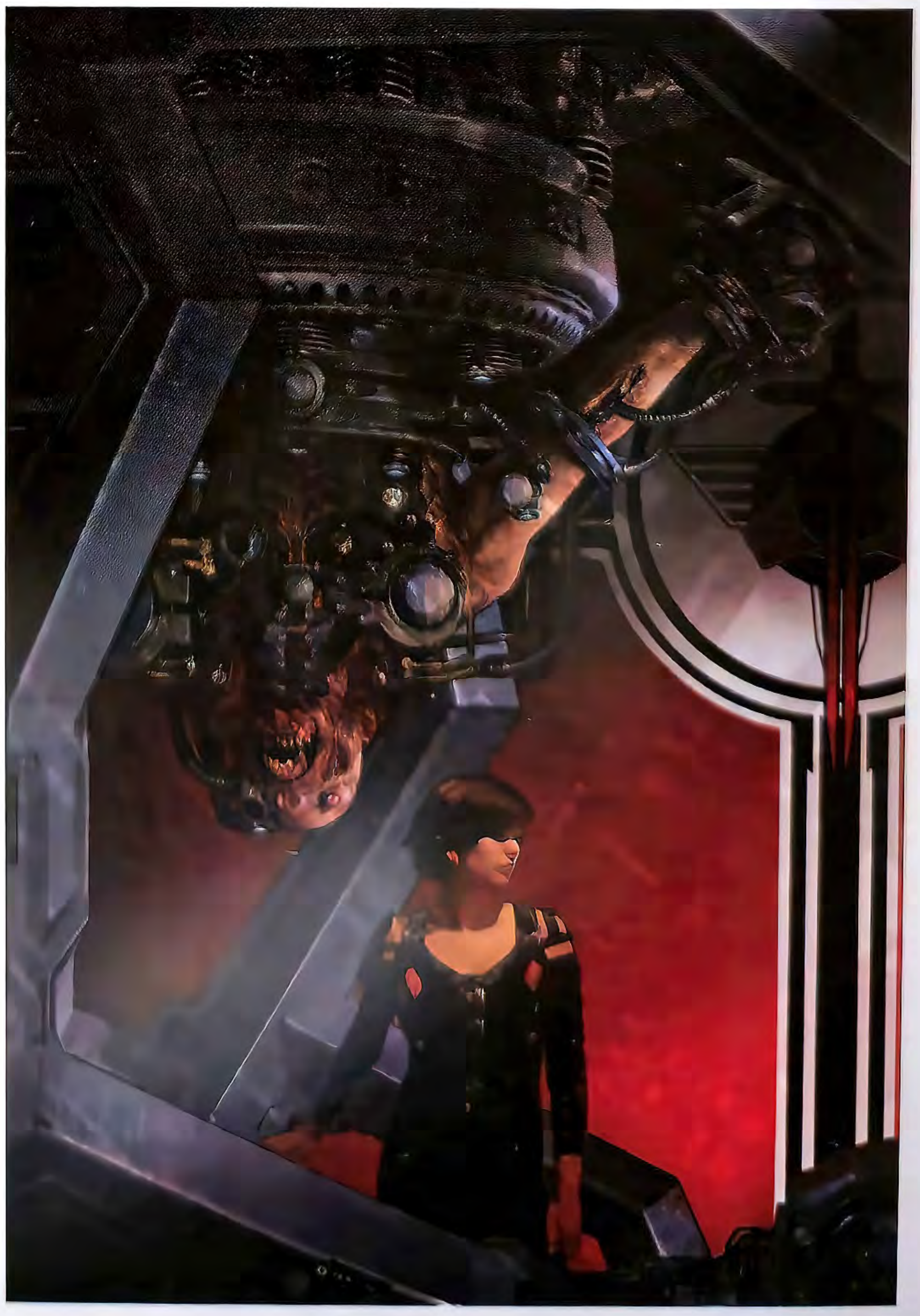
Art Director: Shelly Bond *Client:* DC Comics *Title:* Fables #106 *Medium:* Mixed



Cinderella is ™ & copyright © 2012 DC Comics. All Rights Reserved. Used With Permission.

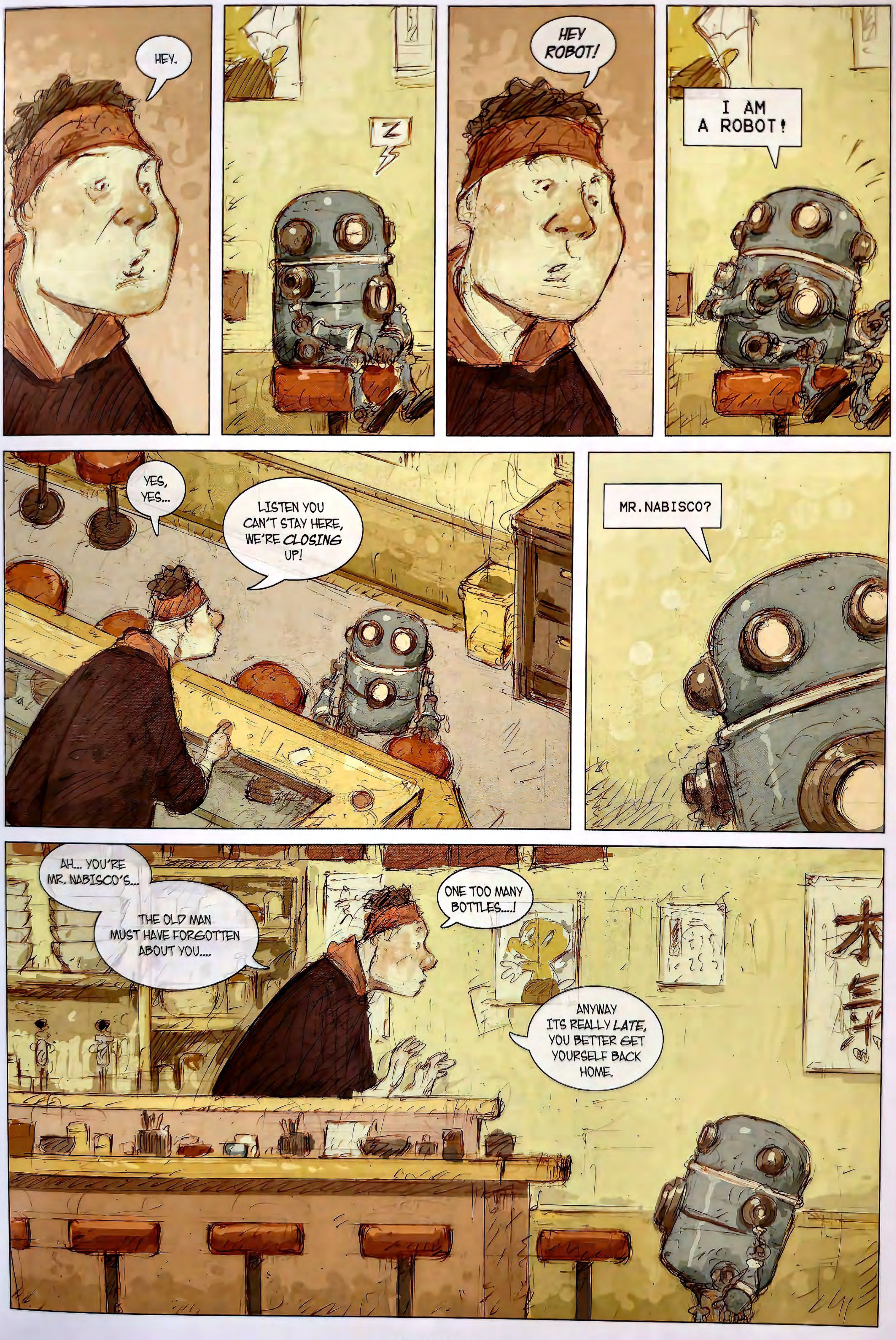
Chrissie Zulo

Art Director: Shelly Bond *Client:* DC Comics *Title:* Cinderalla: Fables Are Forever 4
Size: 20"x30" *Medium:* Acrylic, Photoshop



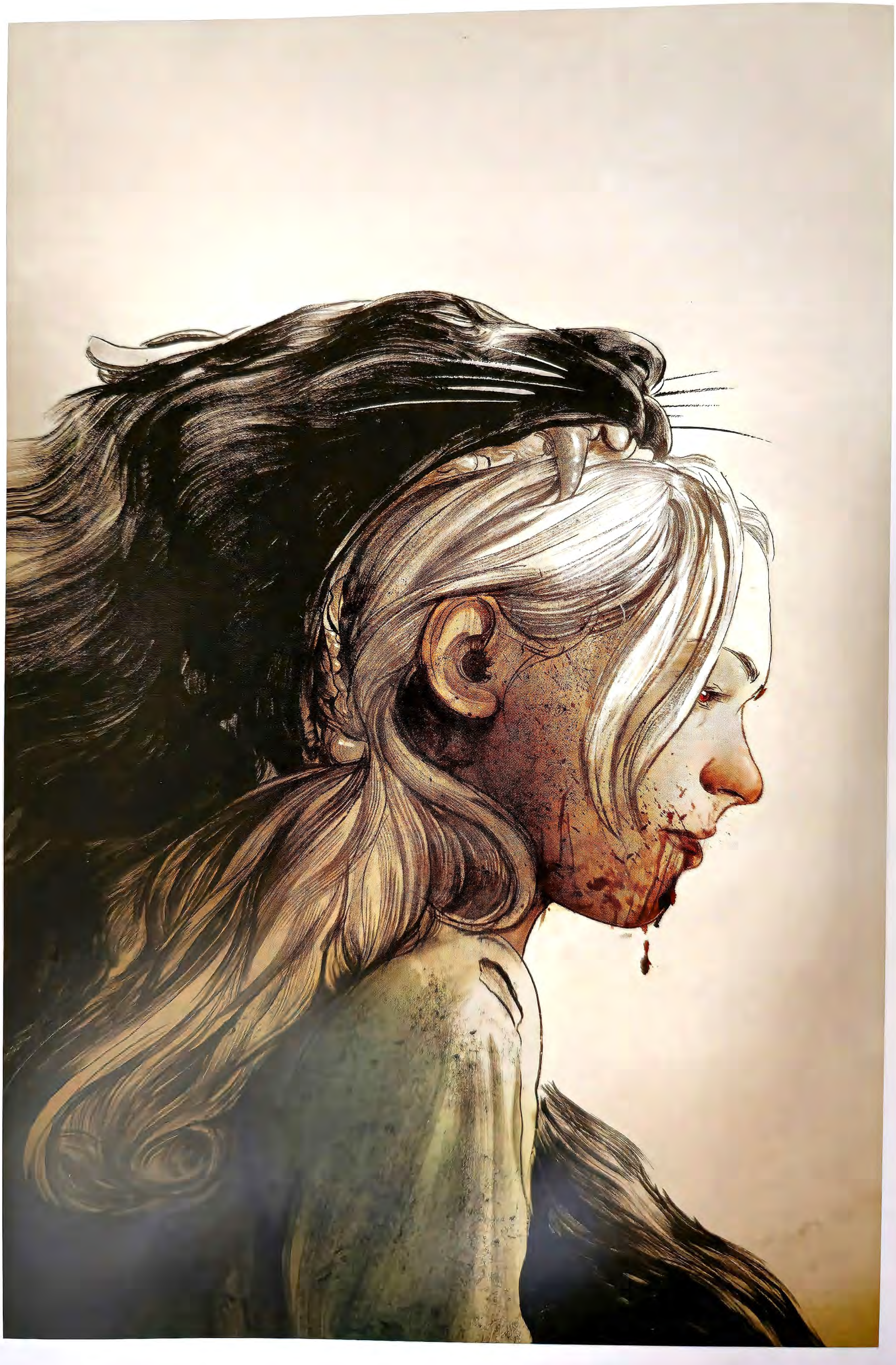
Stephan Martiniere

Client: Dark Horse Comics *Title:* Rage 1 Limited *Medium:* Digital


HEY.
Z
HEY ROBOT!
I AM A ROBOT!
YES, YES...
LISTEN YOU CAN'T STAY HERE, WE'RE *CLOSING* UP!
MR.NABISCO?
AH... YOU'RE MR. NABISCO'S...
THE OLD MAN MUST HAVE FORGOTTEN ABOUT YOU....
ONE TOO MANY BOTTLES....!
ANYWAY ITS REALLY *LATE*, YOU BETTER GET YOURSELF BACK HOME.

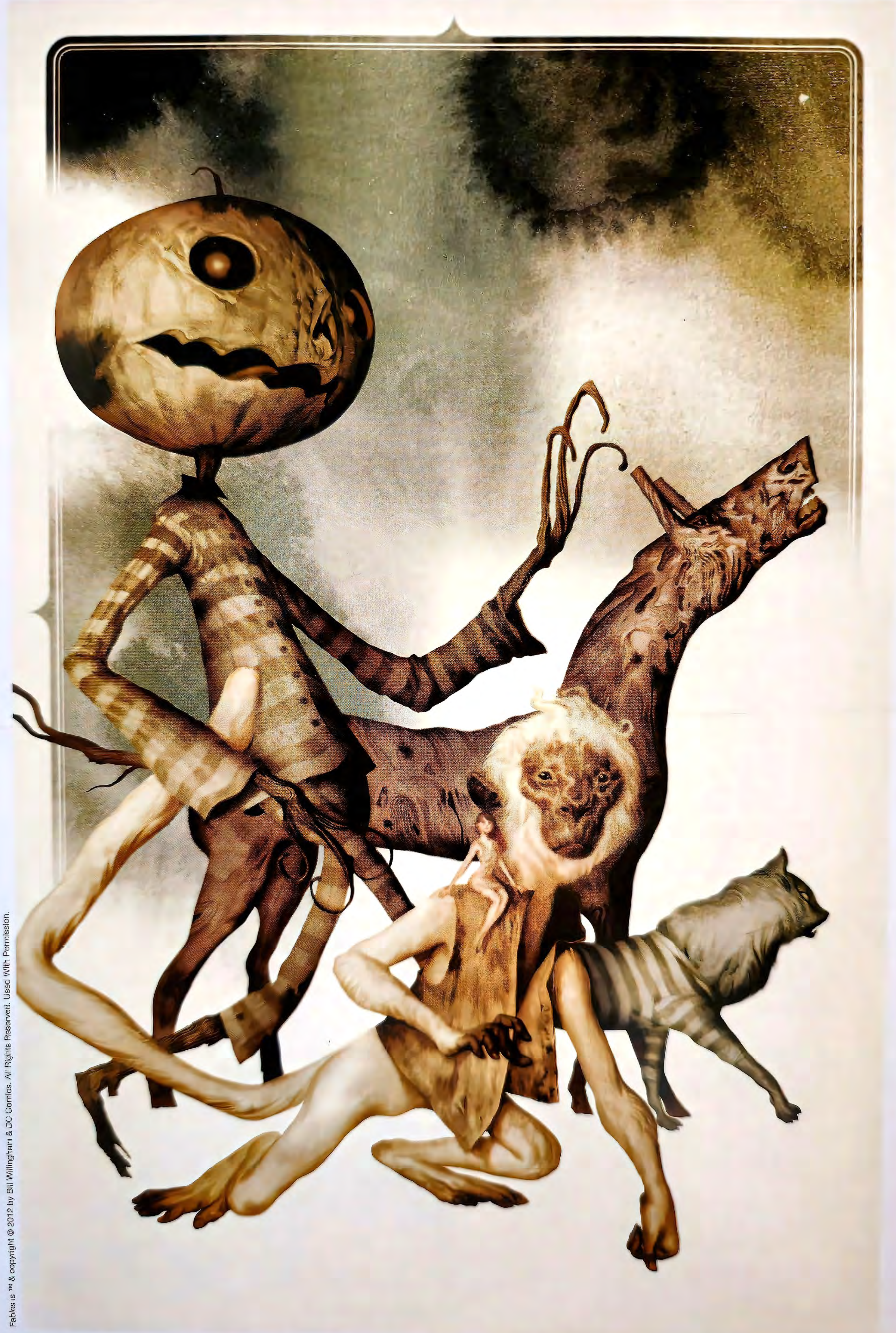
Sonny Liew

Art Director: Danny Yee *Client:* Image Comics *Title:* Malinky Robot *Size:* 8"x10" *Medium:* Pencil, digital



Greg Ruth

Art Director: Rachael Edidin *Client:* Dark Horse Comics *Title:* Alabaster #3 *Size:* 7"x9" *Medium:* Mixed



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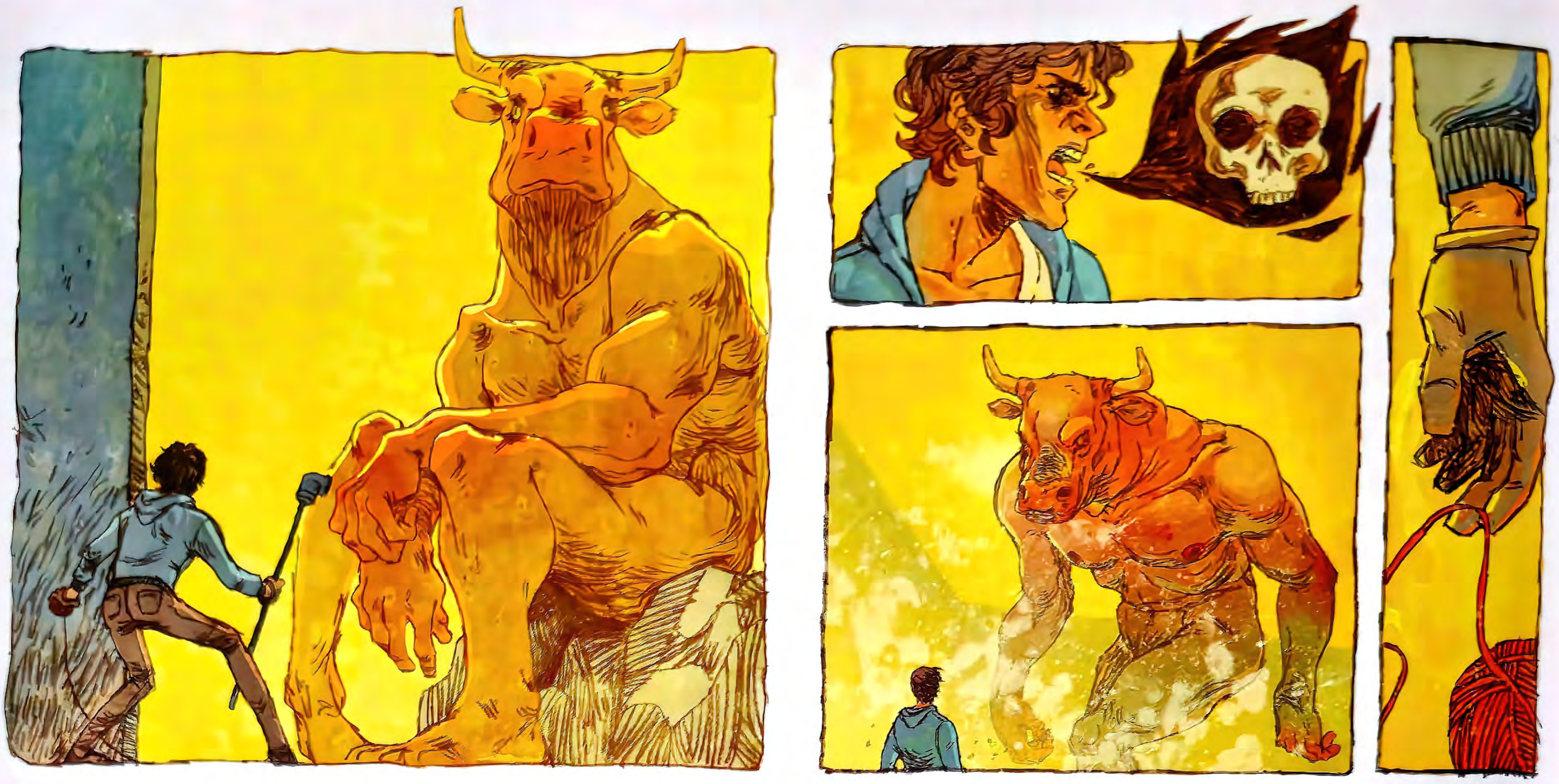
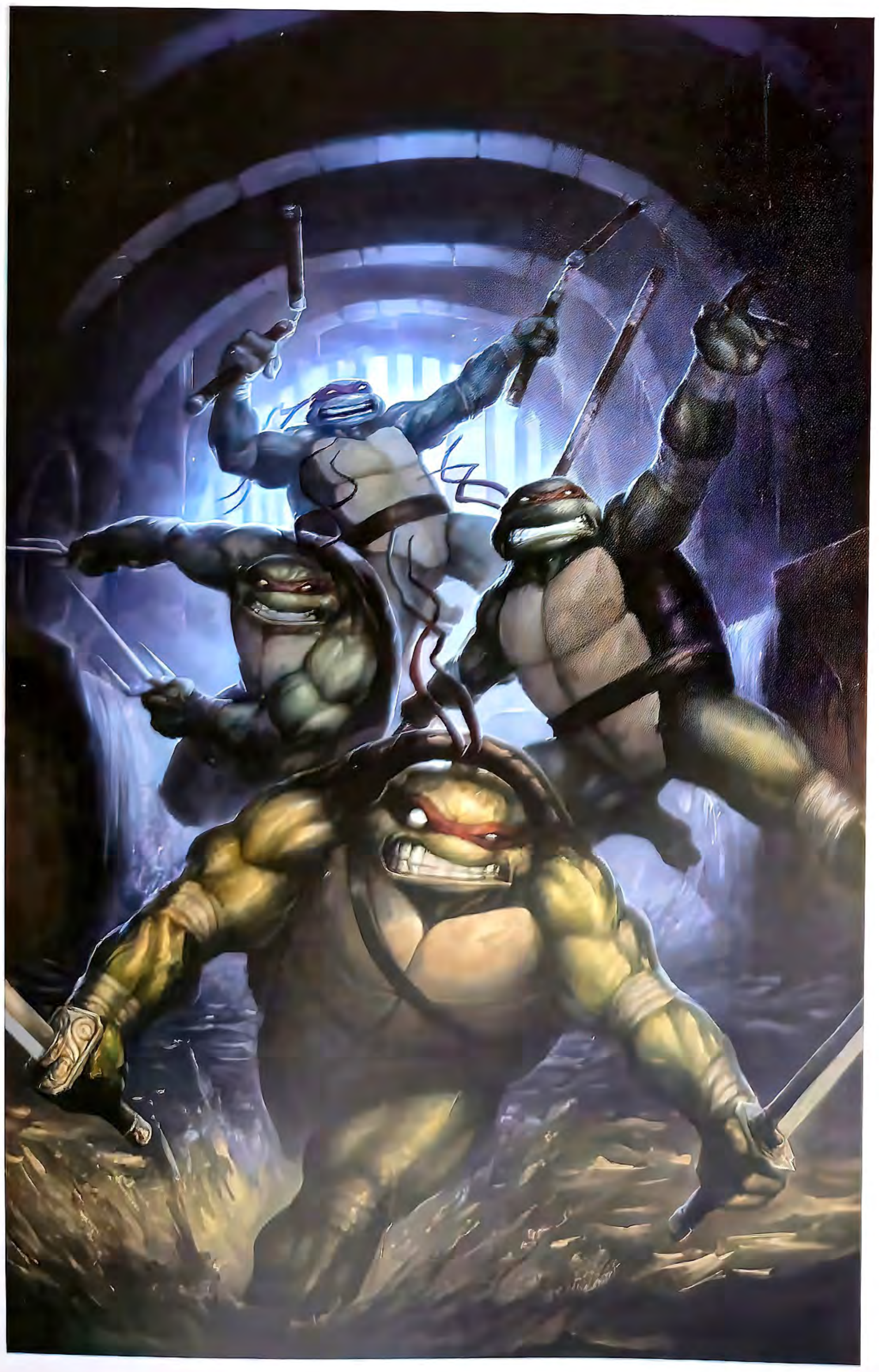
João Ruas

Art Director: Shelly Bond *Client:* DC Comics *Title:* Fables #109 *Medium:* Watercolor, gouache, digital



Jake Wyatt

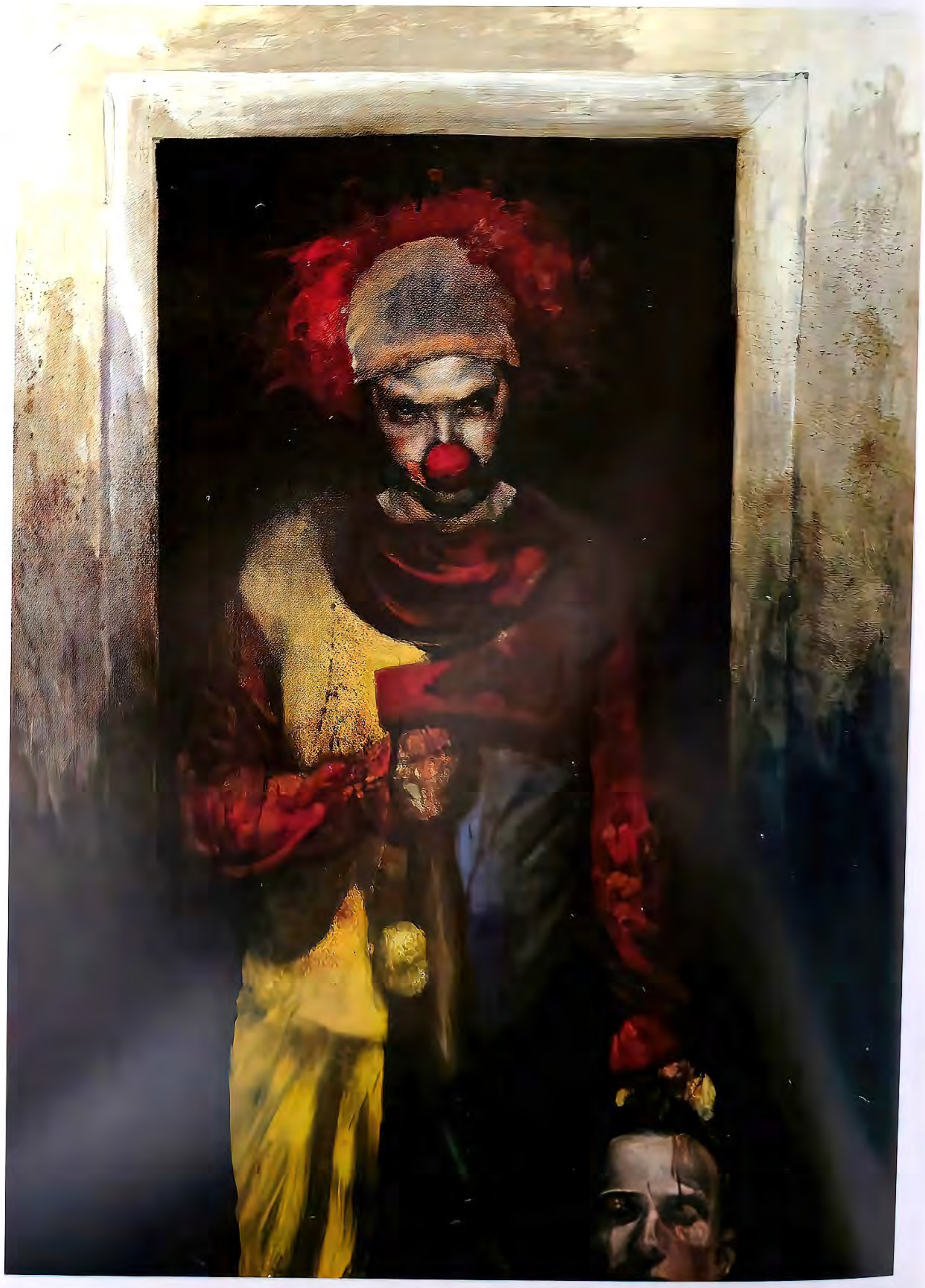
Art Director: Joy Ang *Client:* Lucidity Press *Title:* Theseus 03 *Size:* 20"x10" *Medium:* Graphite, digital



Tyler Walpole

Art Director: Bobby Cuenow *Client:* IDW Publishing

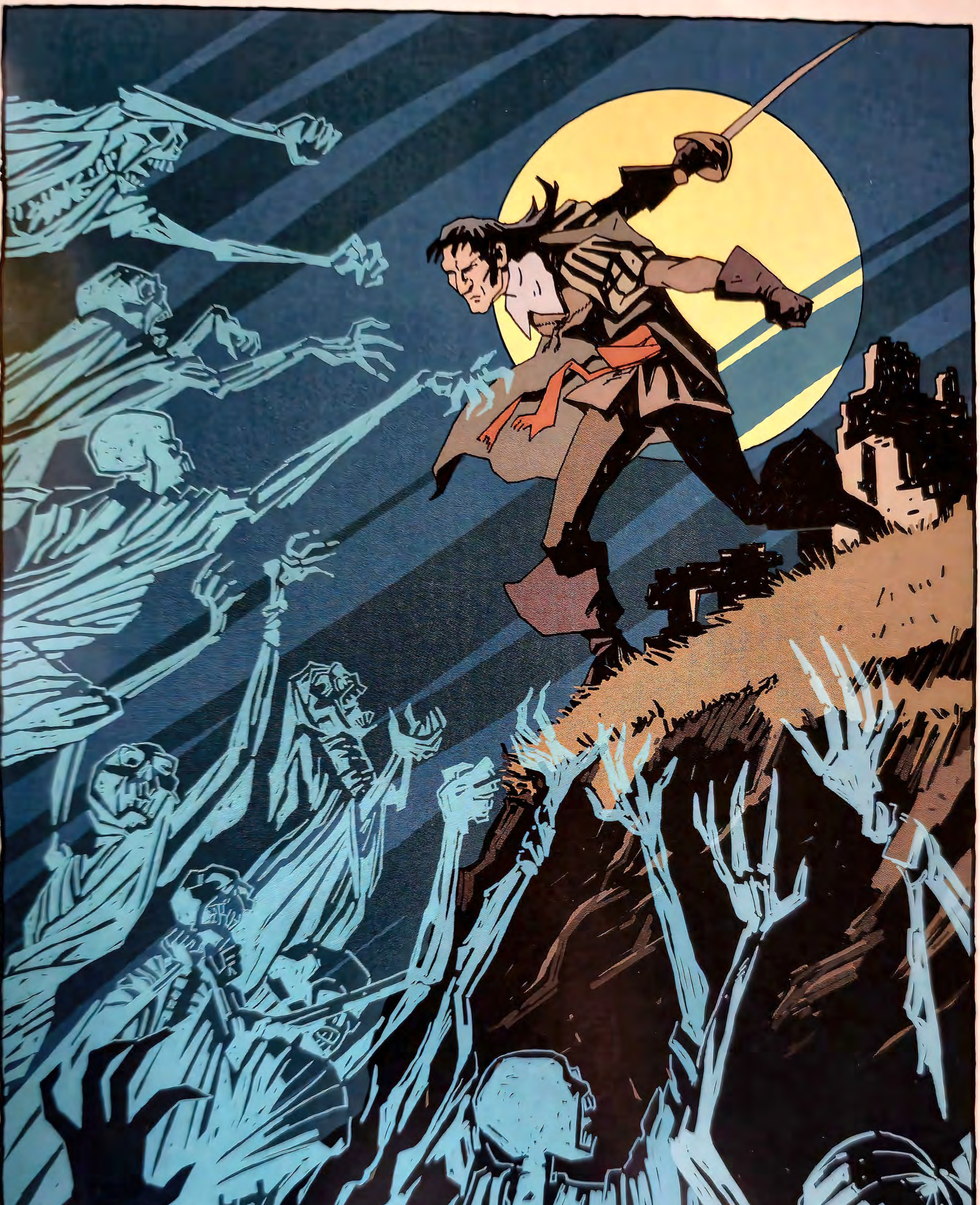
Medium: Painter



Jason Shawn Alexander

Art Director: Christopher A. Taylor *Client:* Dark Horse Comics *Title:* Creepy #6

Size: 36"x48" *Medium:* Oil on canvas



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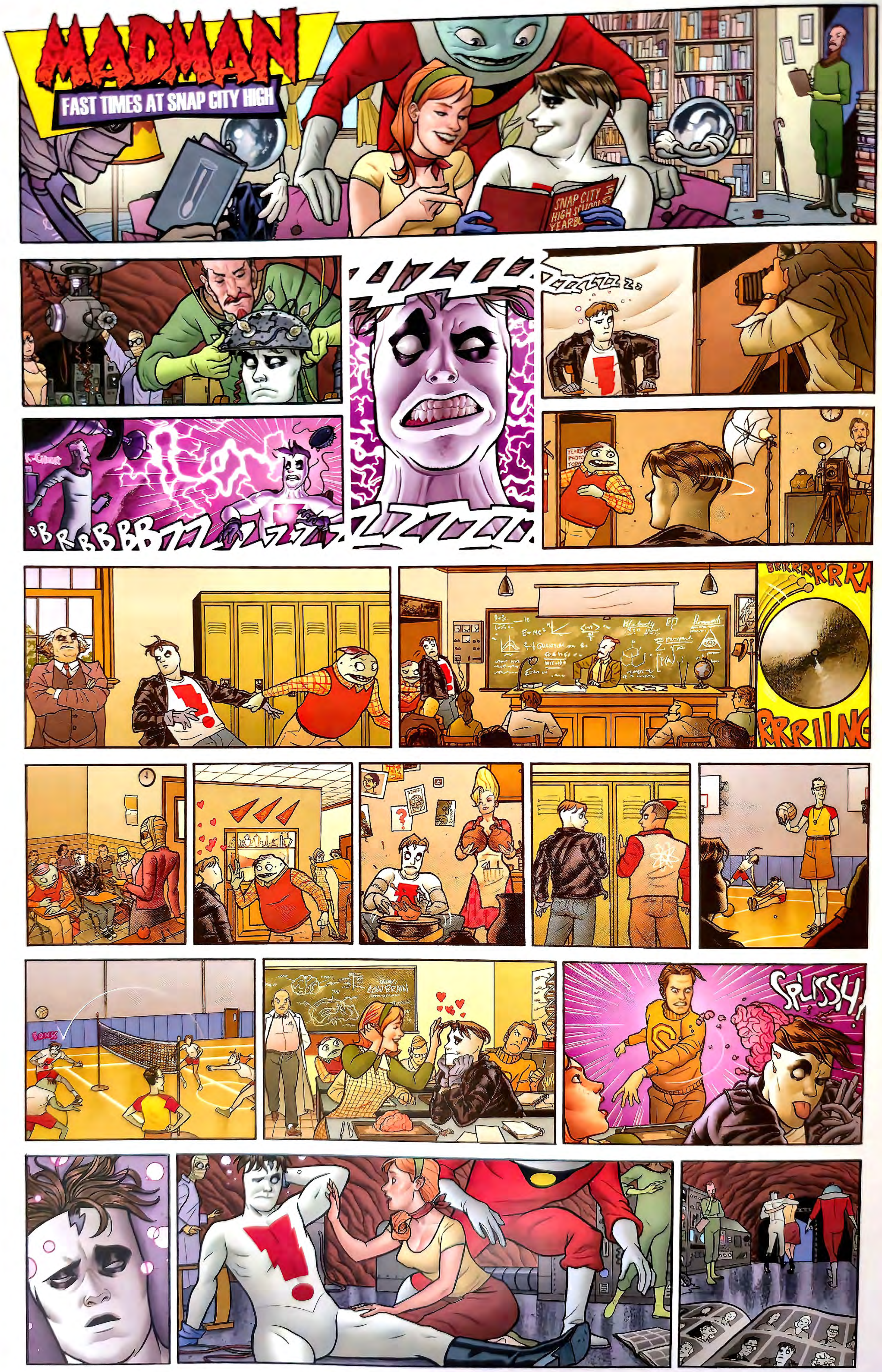
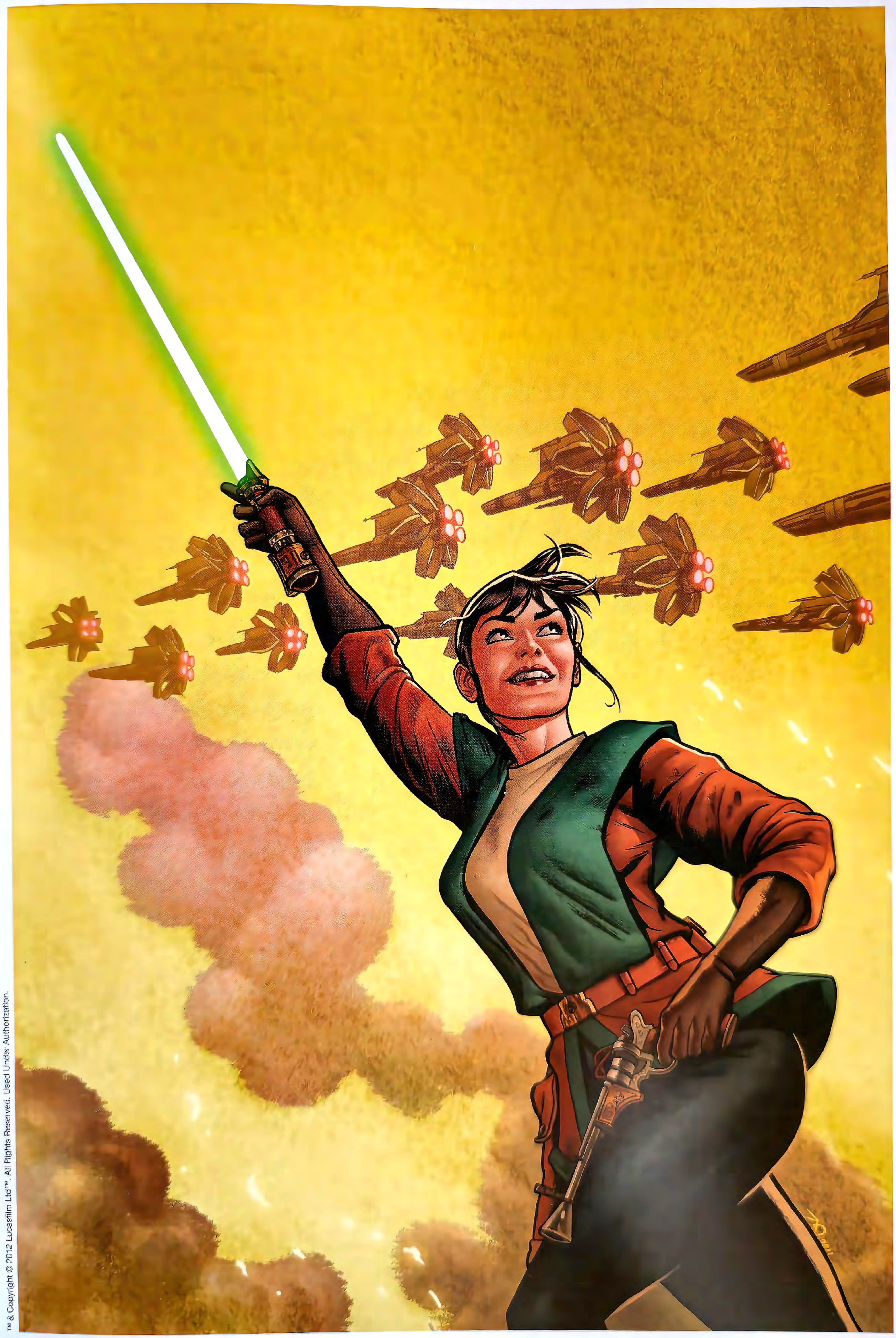
Jim & Ruth Keegan

Client: Dark Horse Comics *Title:* Solomon *Size:* 9"x13" *Medium:* Ink, digital


MADMAN
FAST TIMES AT SNAP CITY HIGH
SNAP CITY HIGH SCHOOL YEARBOOK
ZZZZZZ
BRRBBBZZZZZZZ
YEARBOOK PHOTO
BRRRRRRRA
RRRIIING
BONK
SPLISSH!

Joe Quinones

Art Director: Mike Allred *Client:* Image Comics *Title:* Mad Man: Fast Times at Snap City High *Size:* 13.75"x21.25" *Medium:* Ink, digital



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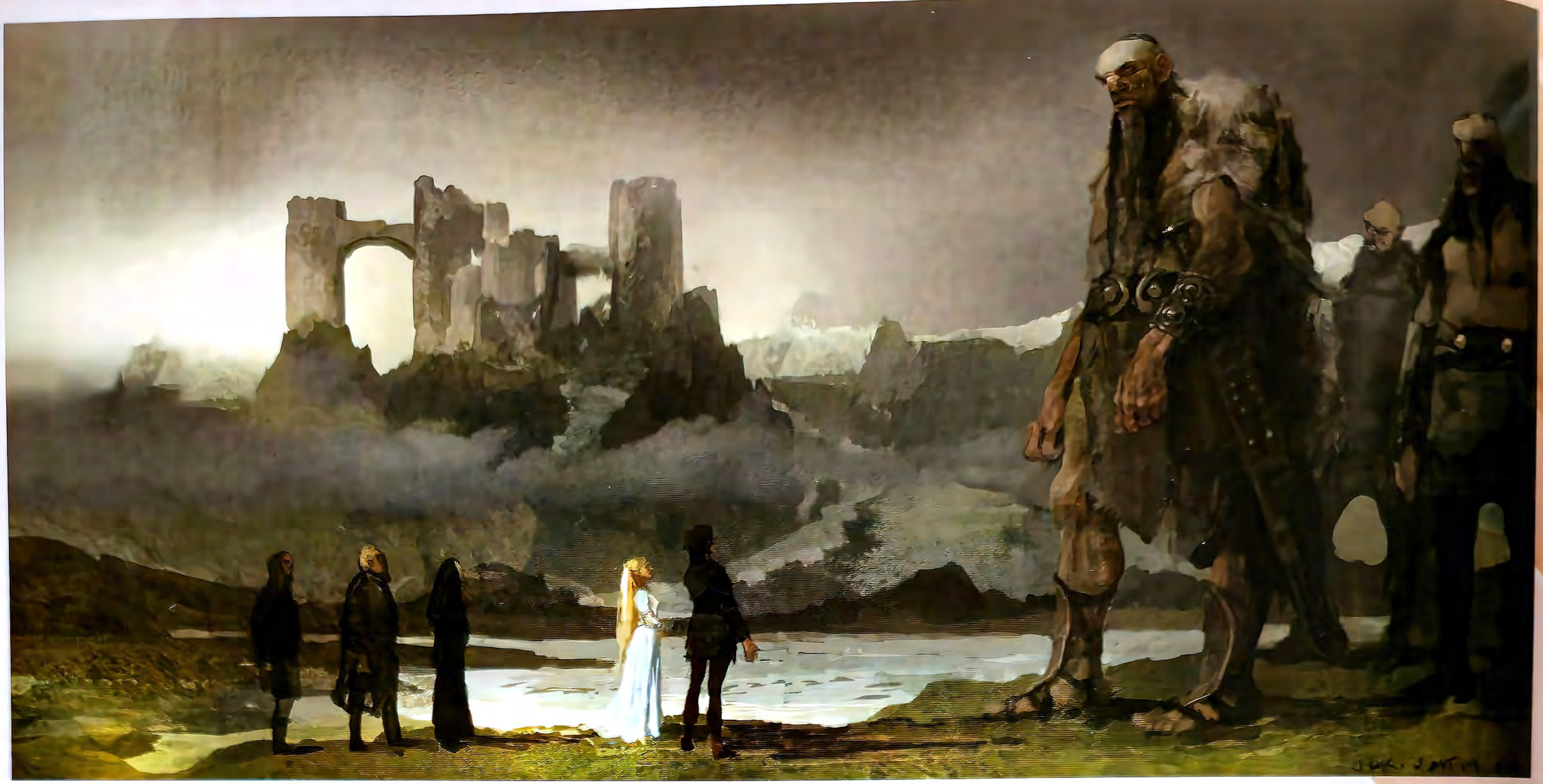
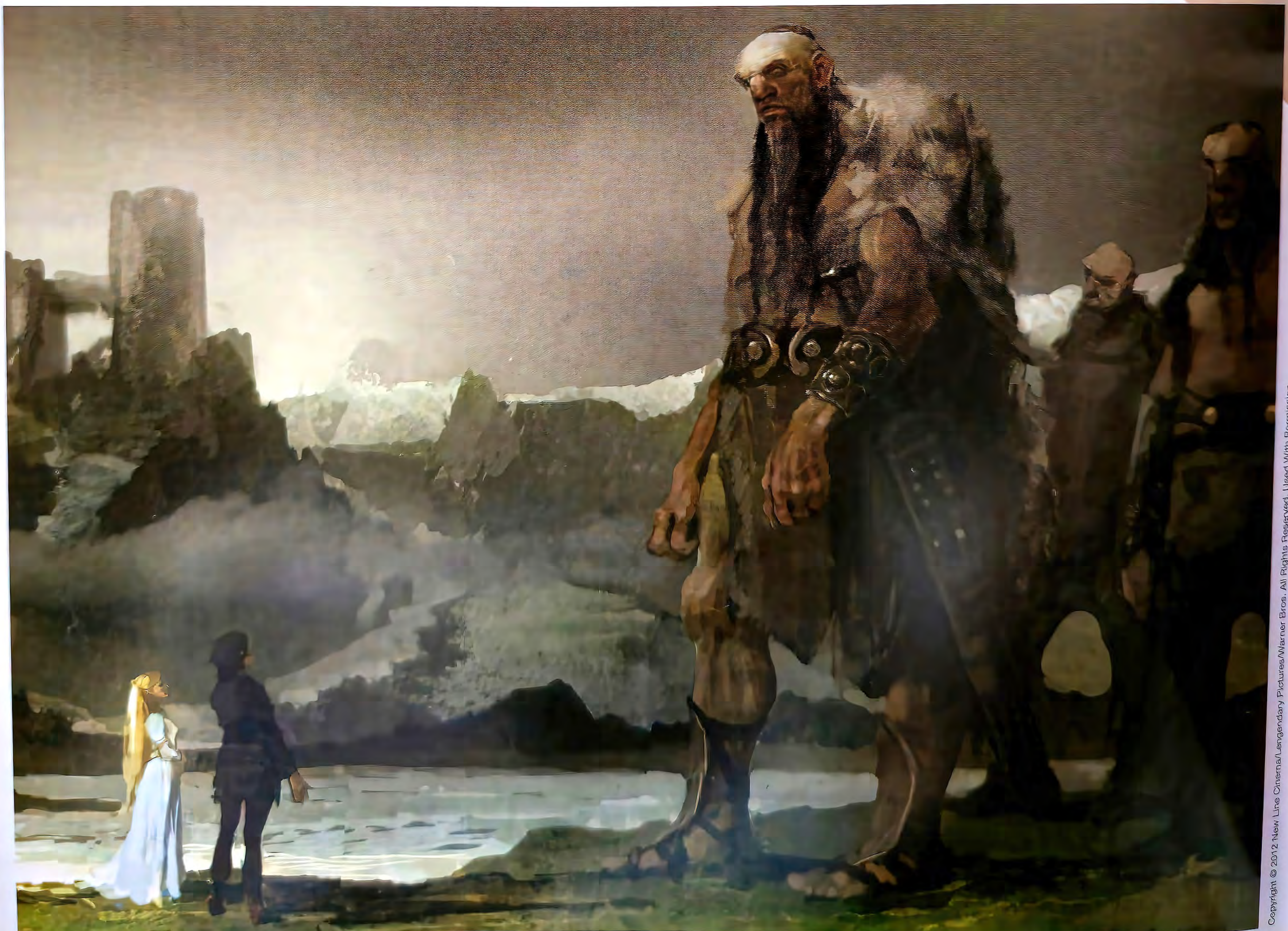
Joe Quinones

Art Director: Dave Marshall *Client:* Dark Horse Comics *Title:* Knight Errant: Deluge #1 *Size:* 10.4"x15.8" *Medium:* Ink, pastel, digital

CONCEPT ART GOLD AWARD





detail

Justin Sweet

Client: Warner Bros. *Title:* Jack the Giant Killer *Medium:* Digital

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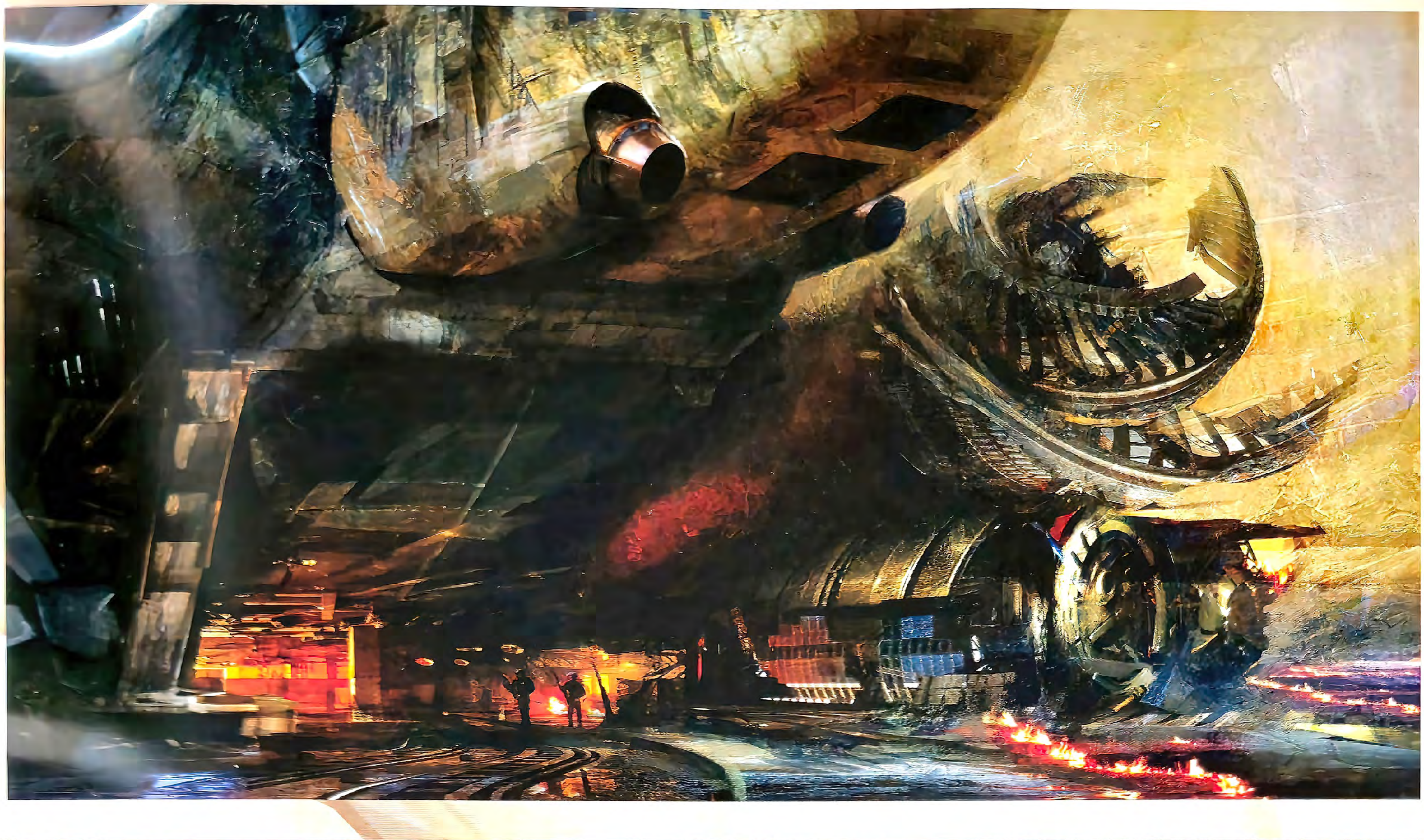
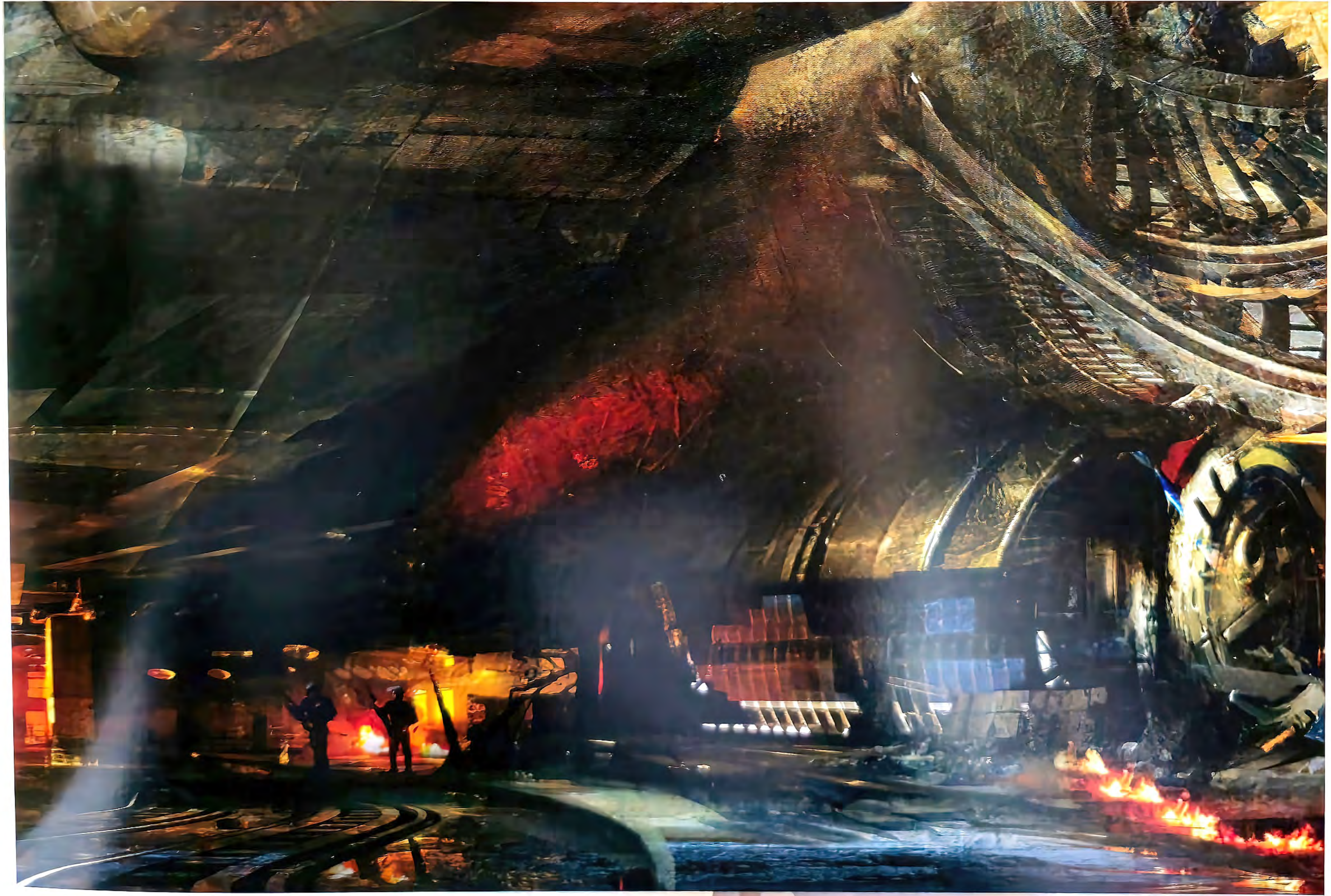
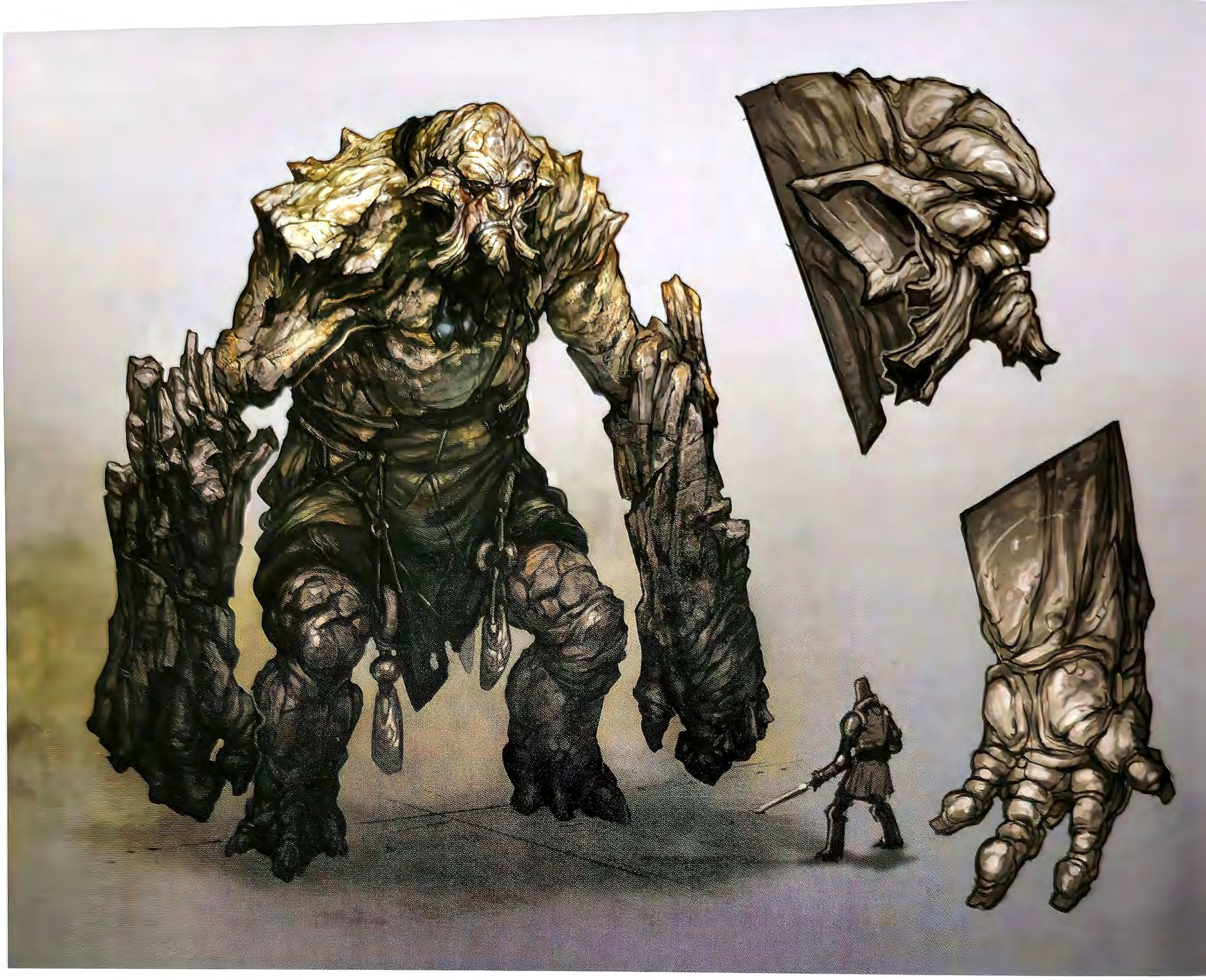




detail

Daniel Dociu

Art Director: Daniel Dociu *Client:* ArenaNet—Guild Wars 2 *Title:* Hangar *Medium:* Digital



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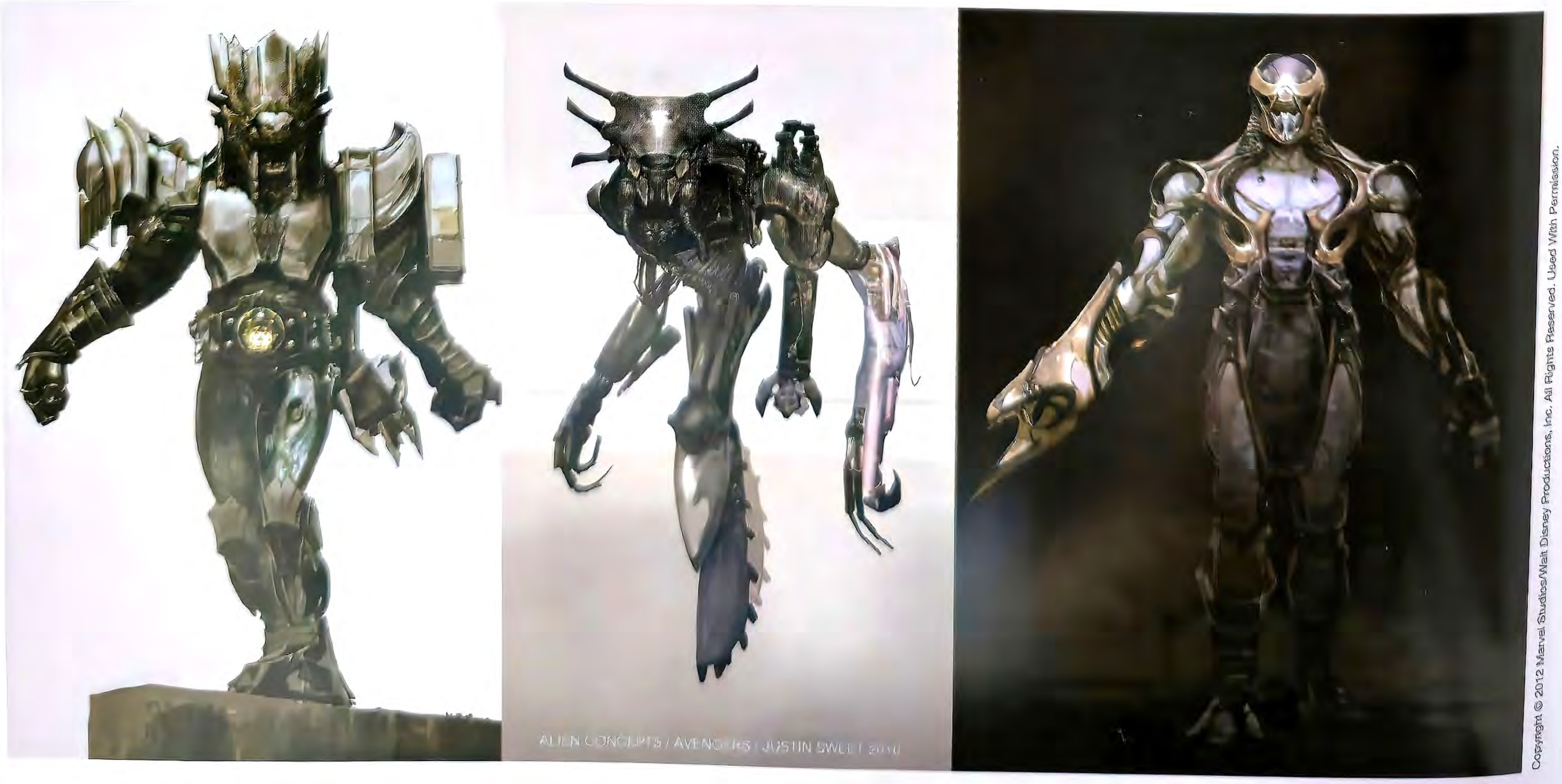
Vinod Rams

Art Director: Philip Straub *Client:* Warner Bros. *Title:* Stone Giant *Size:* 9"x7" *Medium:* Digital


ALIEN CONCEPTS / AVENGERS / JUSTIN SWEET 2010

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Justin Sweet

Art Director: Ryan Meinerding & Charlie Wen *Client:* Marvel Studios *Title:* The Avengers/Aliens *Medium:* Digital

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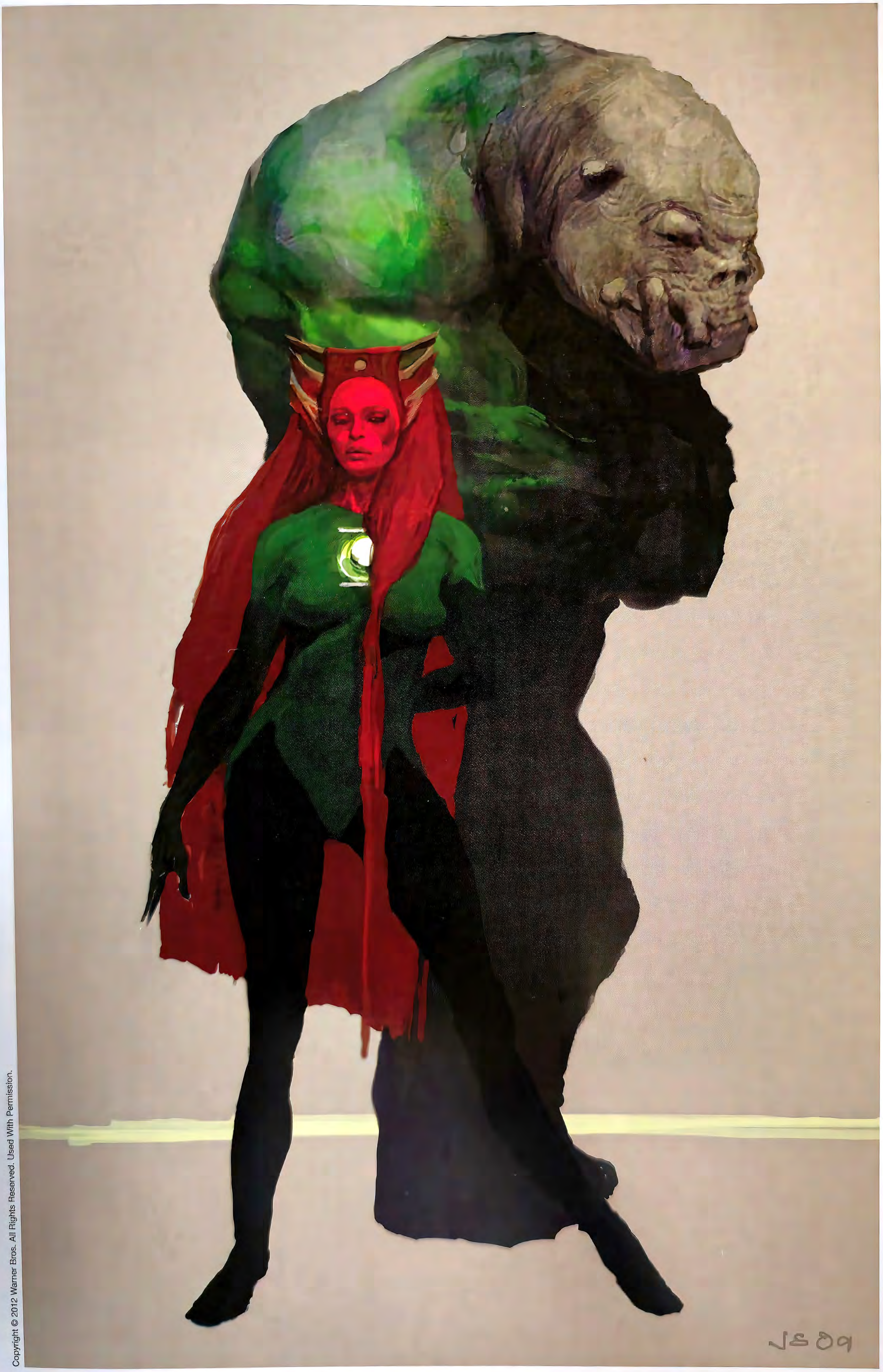
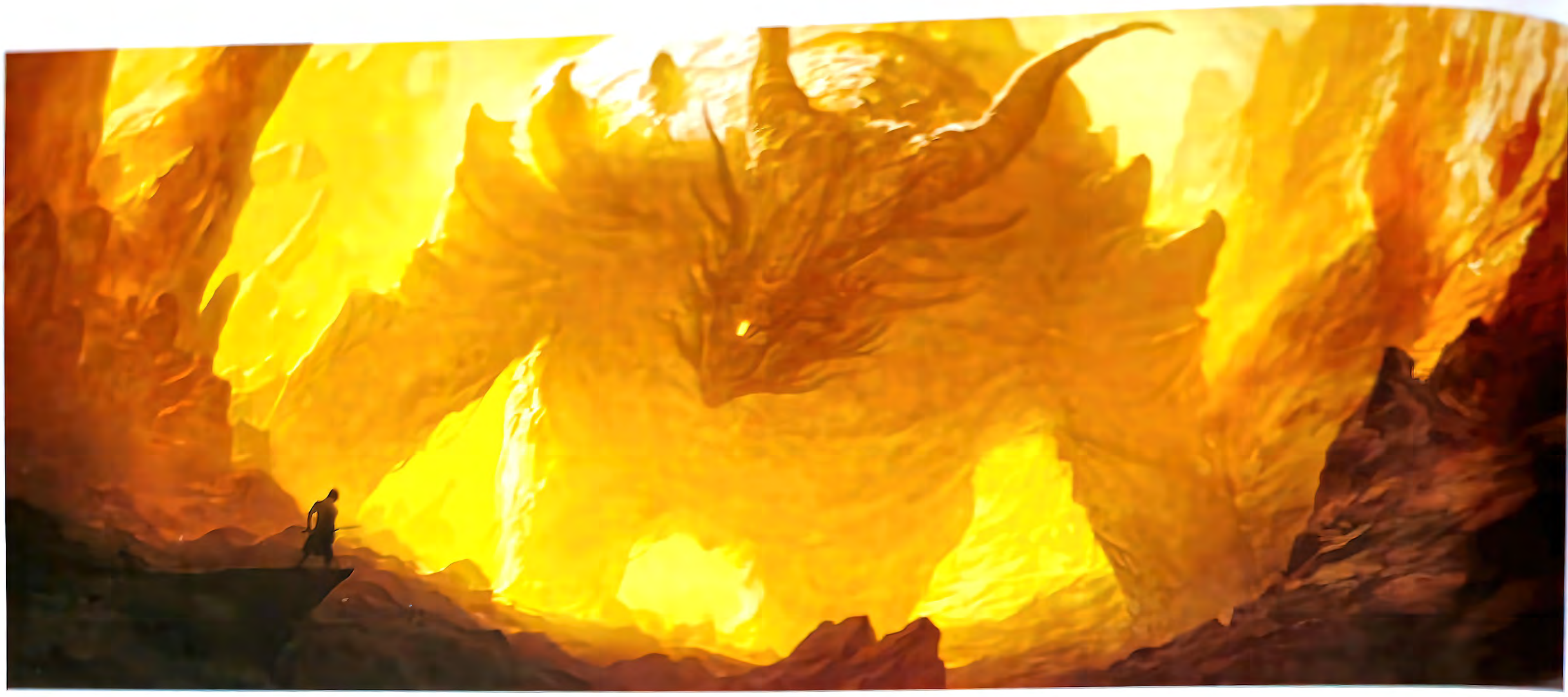


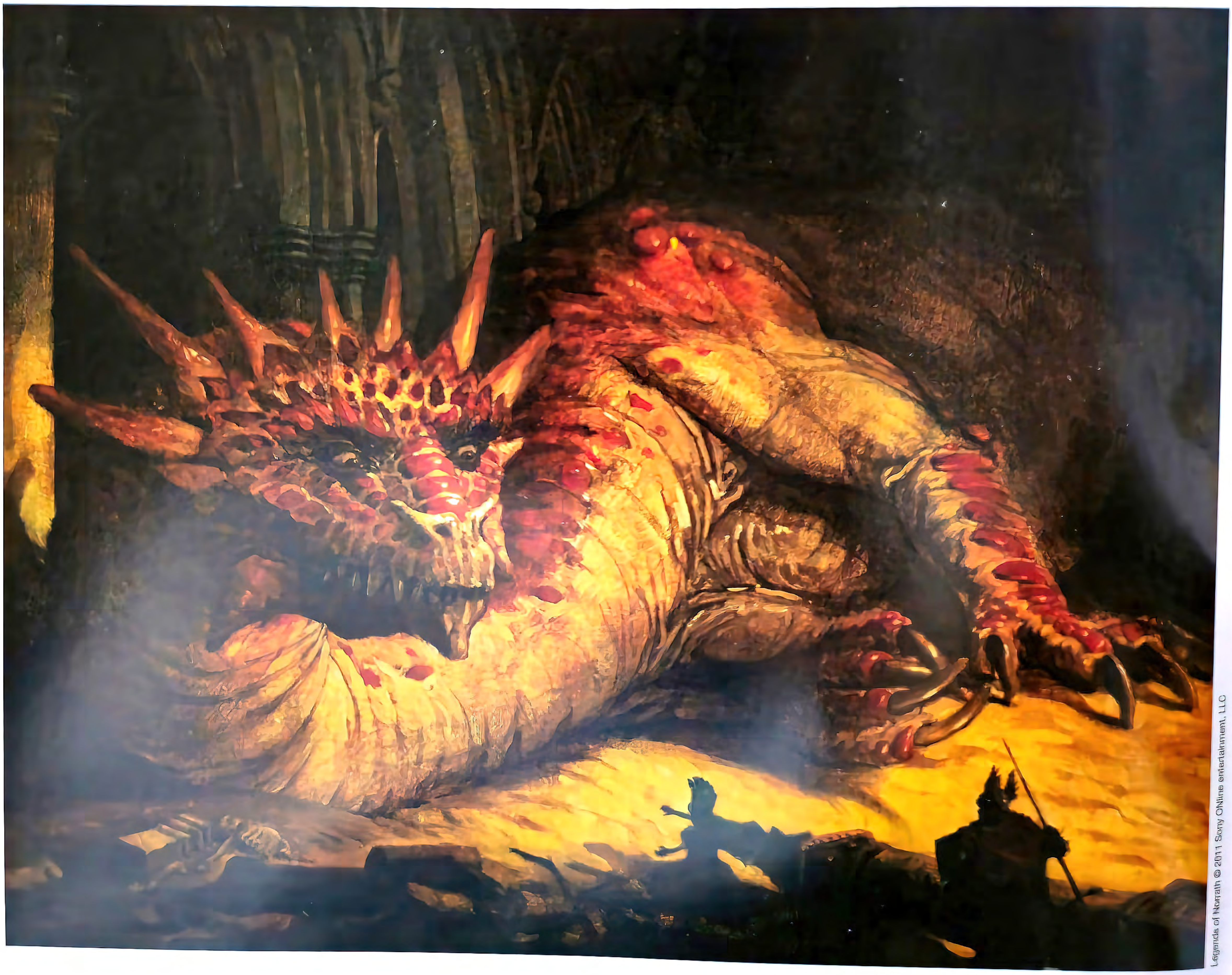
Justin Sweet

Art Director: Grant Mark *Client:* Warner Bros. *Title:* Kilowog & Boddica *Medium:* Digital



Noah Bradley

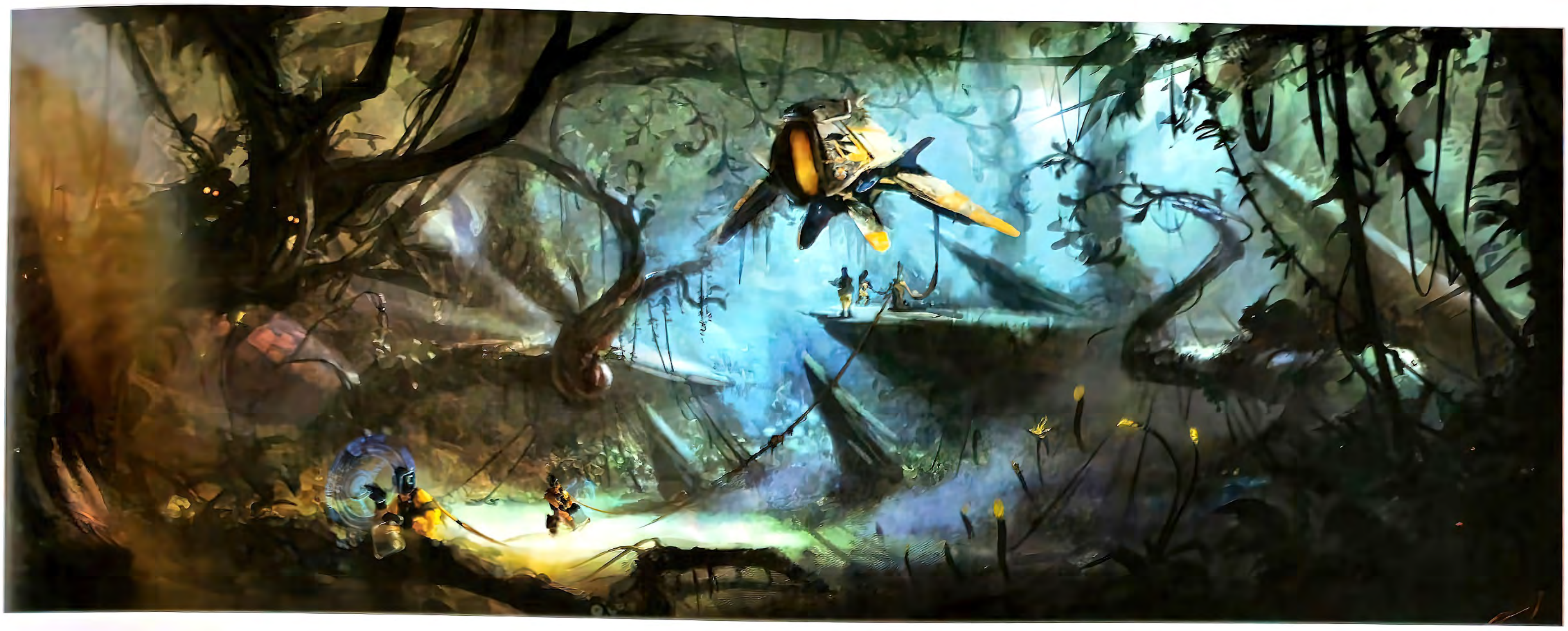
Title: Chief of the Ways *Size:* 40"x17" *Medium:* Digital



Legends of Norrath © 2011 Sony ONline entertainment, LLC

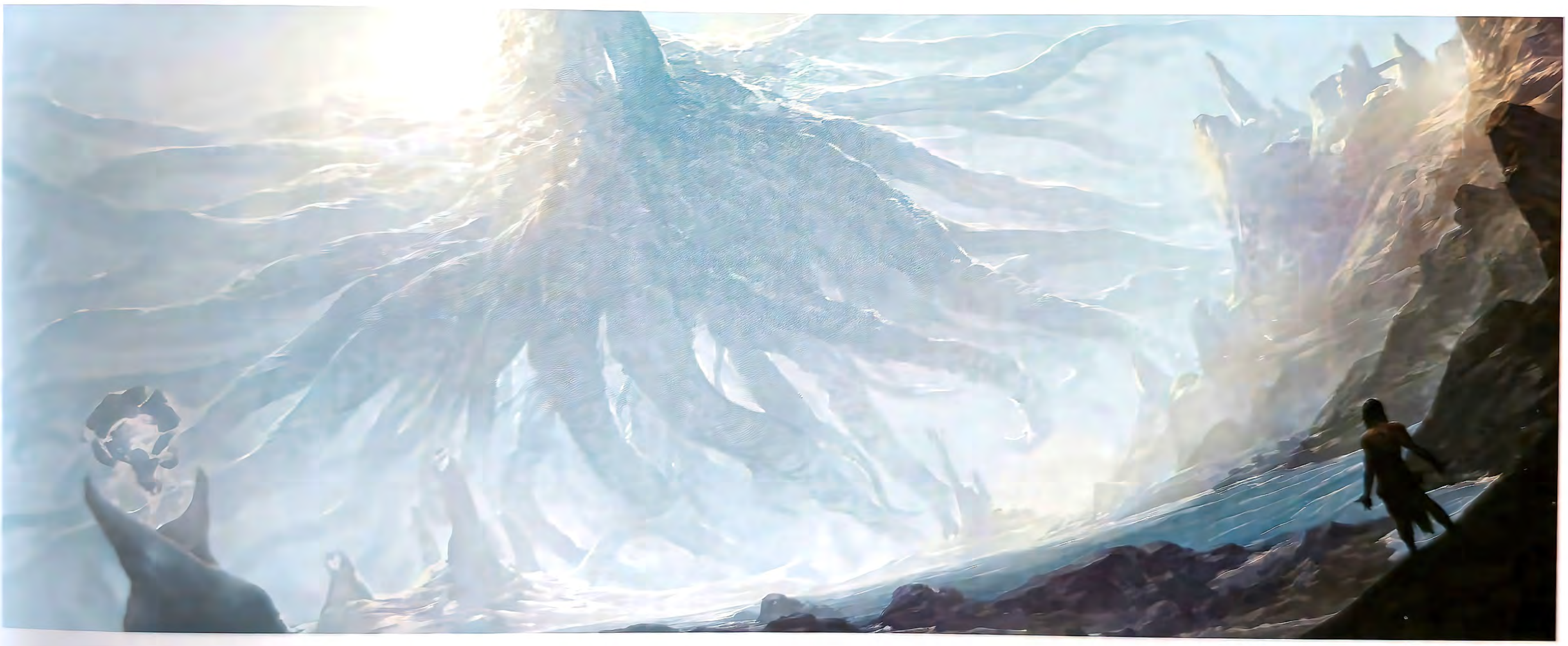
Aaron Miller

Art Director: David M. Carter *Client:* Sony Online Entertainment *Title:* Zaos the Wyrm *Medium:* Oil on panel



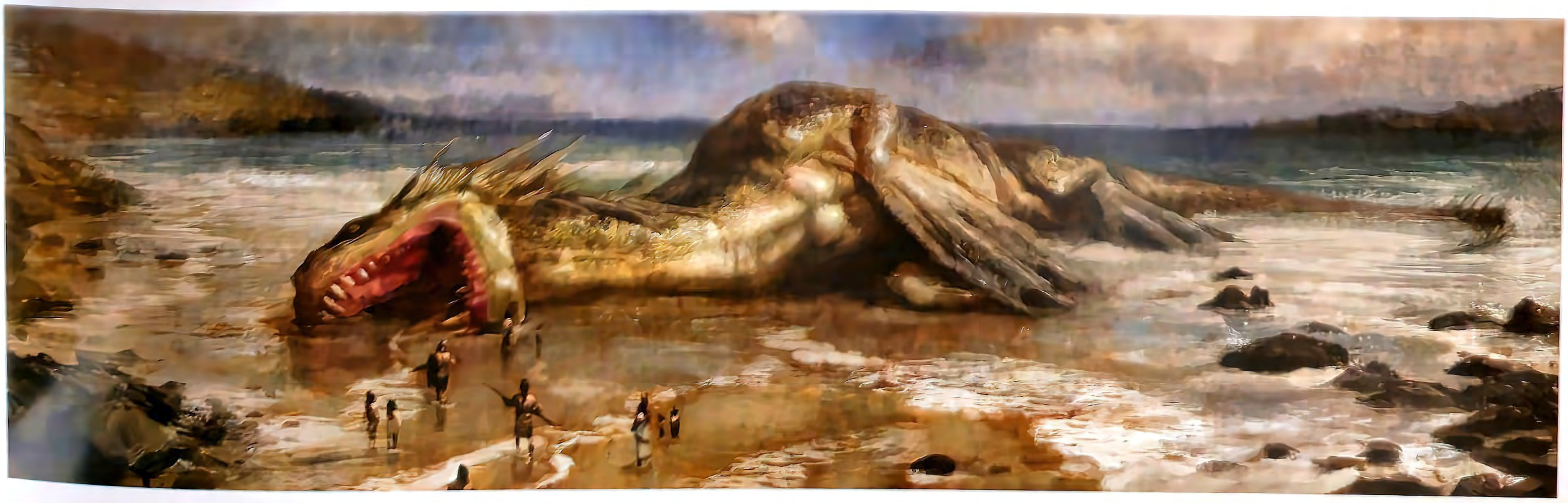
Jordan Lamarre-Wan

Title: Project NOVUS—Alien Forest *Size:* 24"x10" *Medium:* Digital



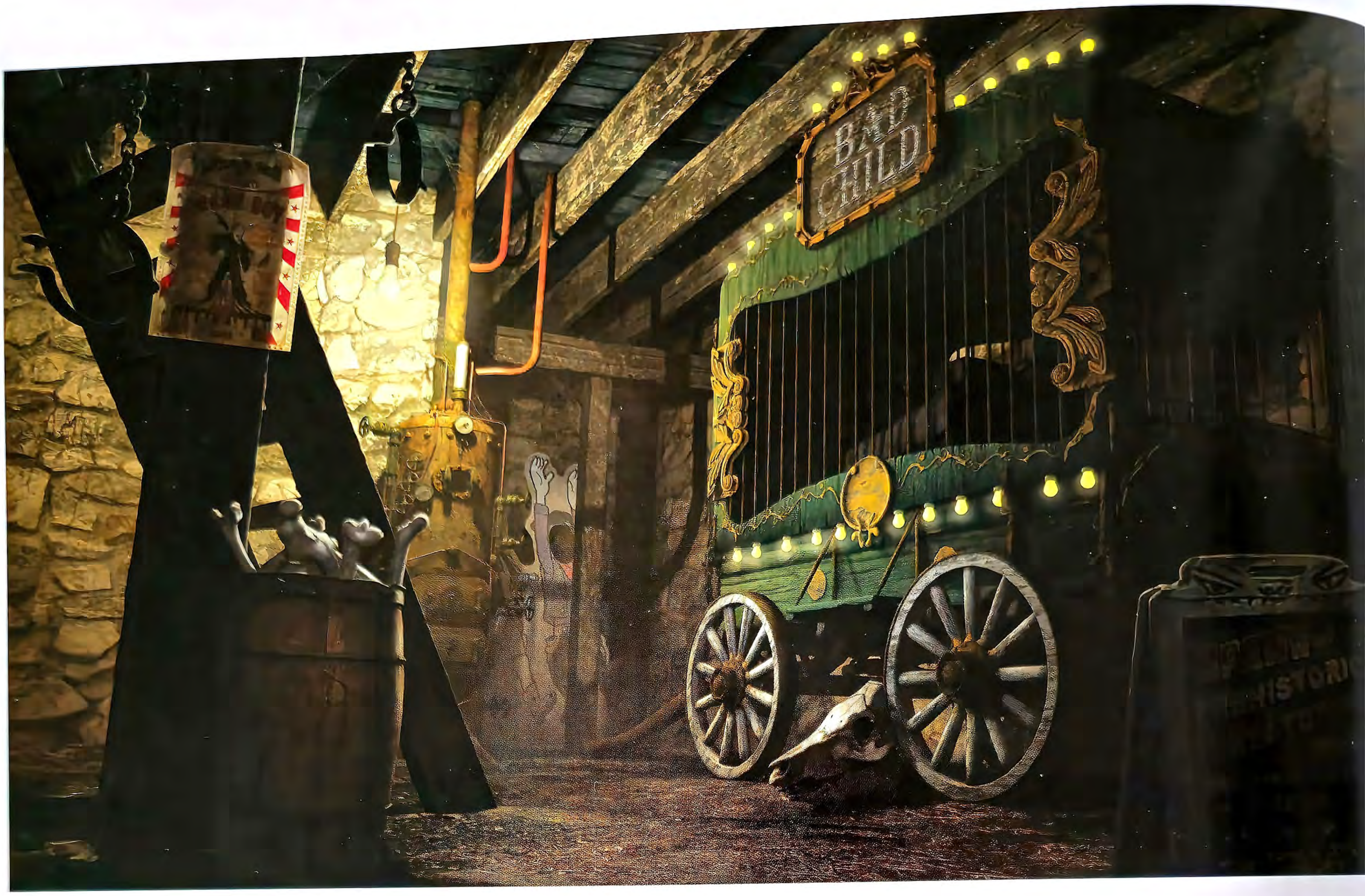
Noah Bradley

Title: King of the Proud *Size:* 40"x17" *Medium:* Digital



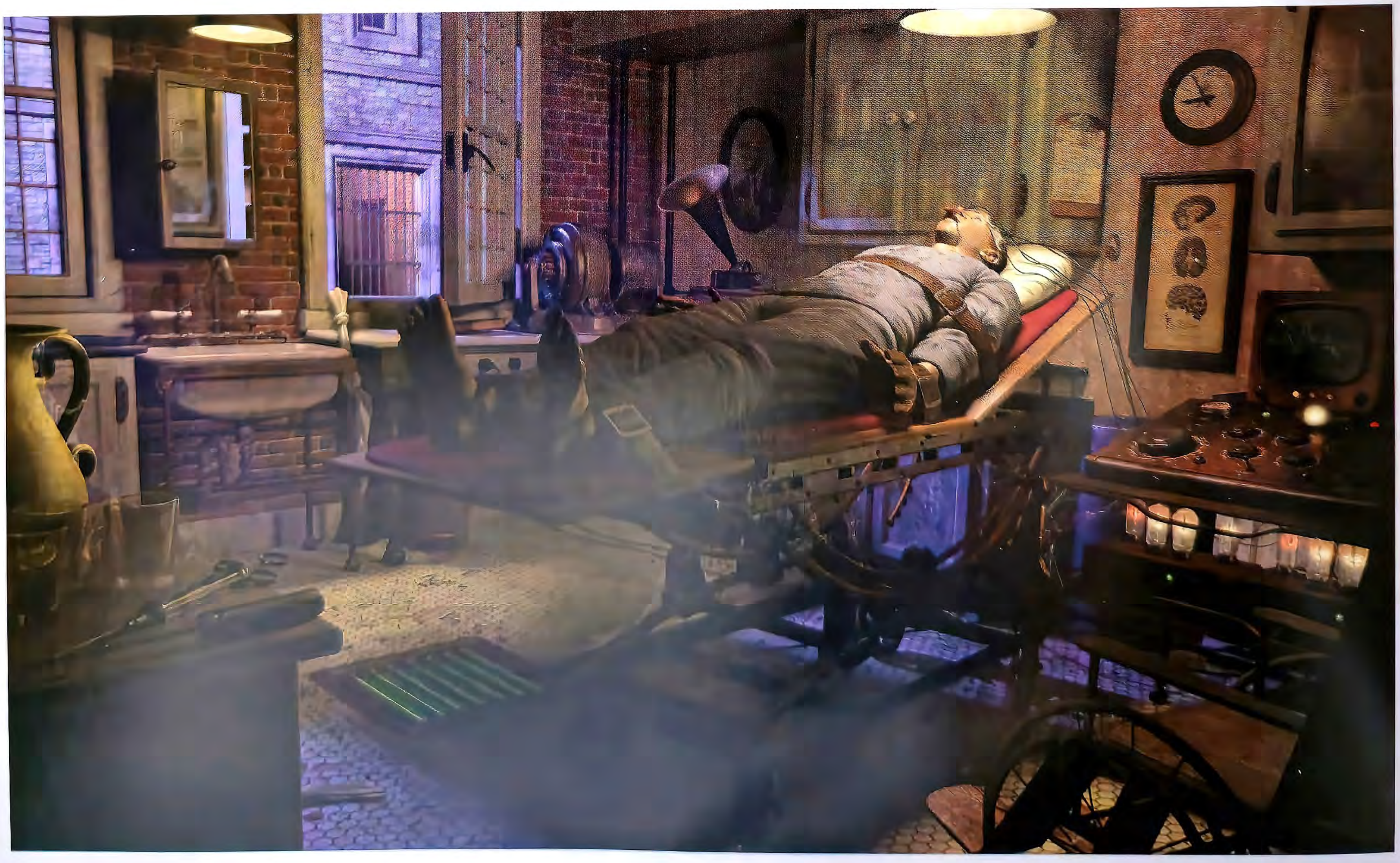
Chad Weatherford

Client: Chadweatherford.com *Title:* Washed Up *Medium:* Digital



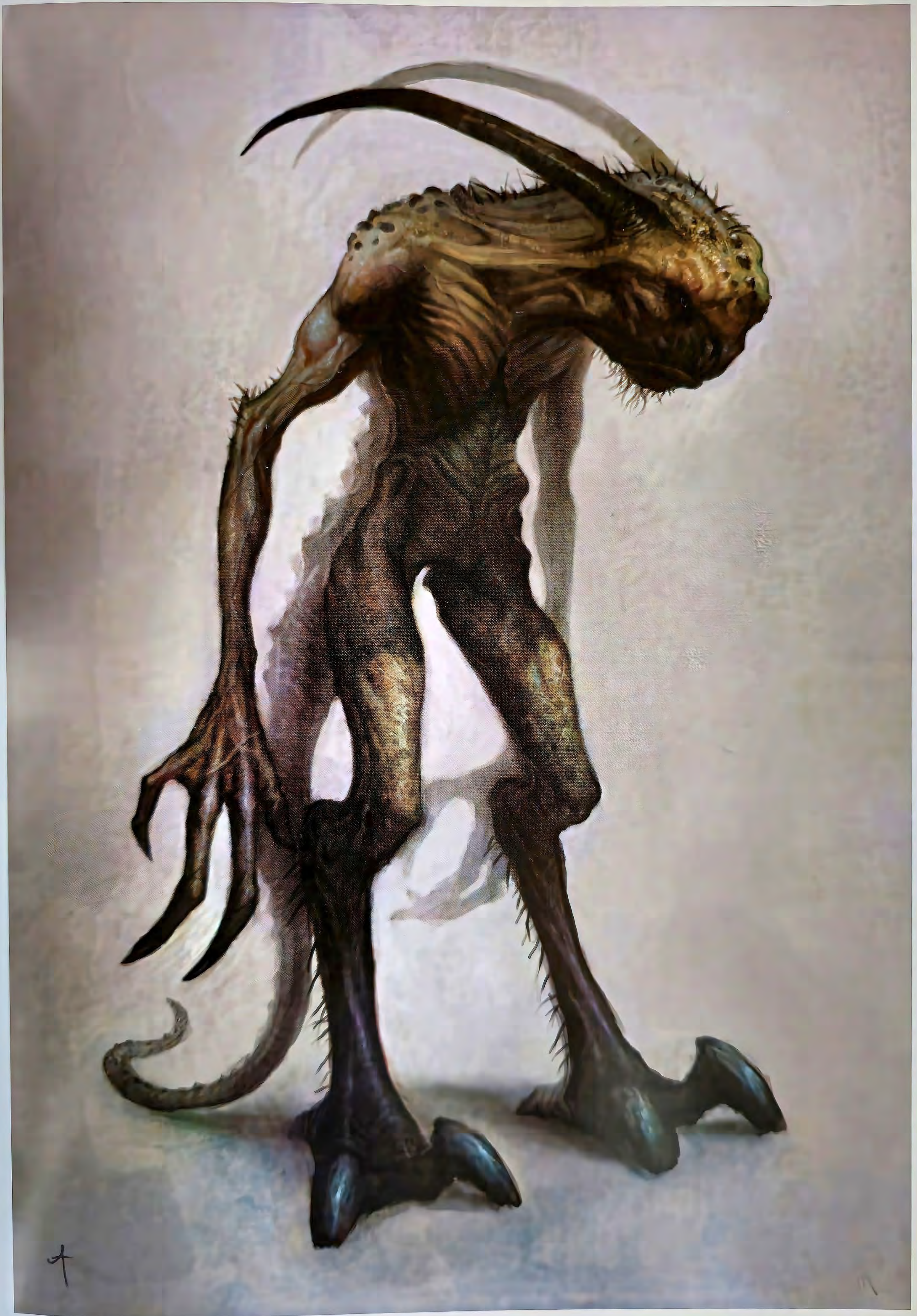
r.k. post

Art Director: Jeff Haynie *Client:* Big Fish Games *Title:* Big Boys Don't Cry *Medium:* Digital



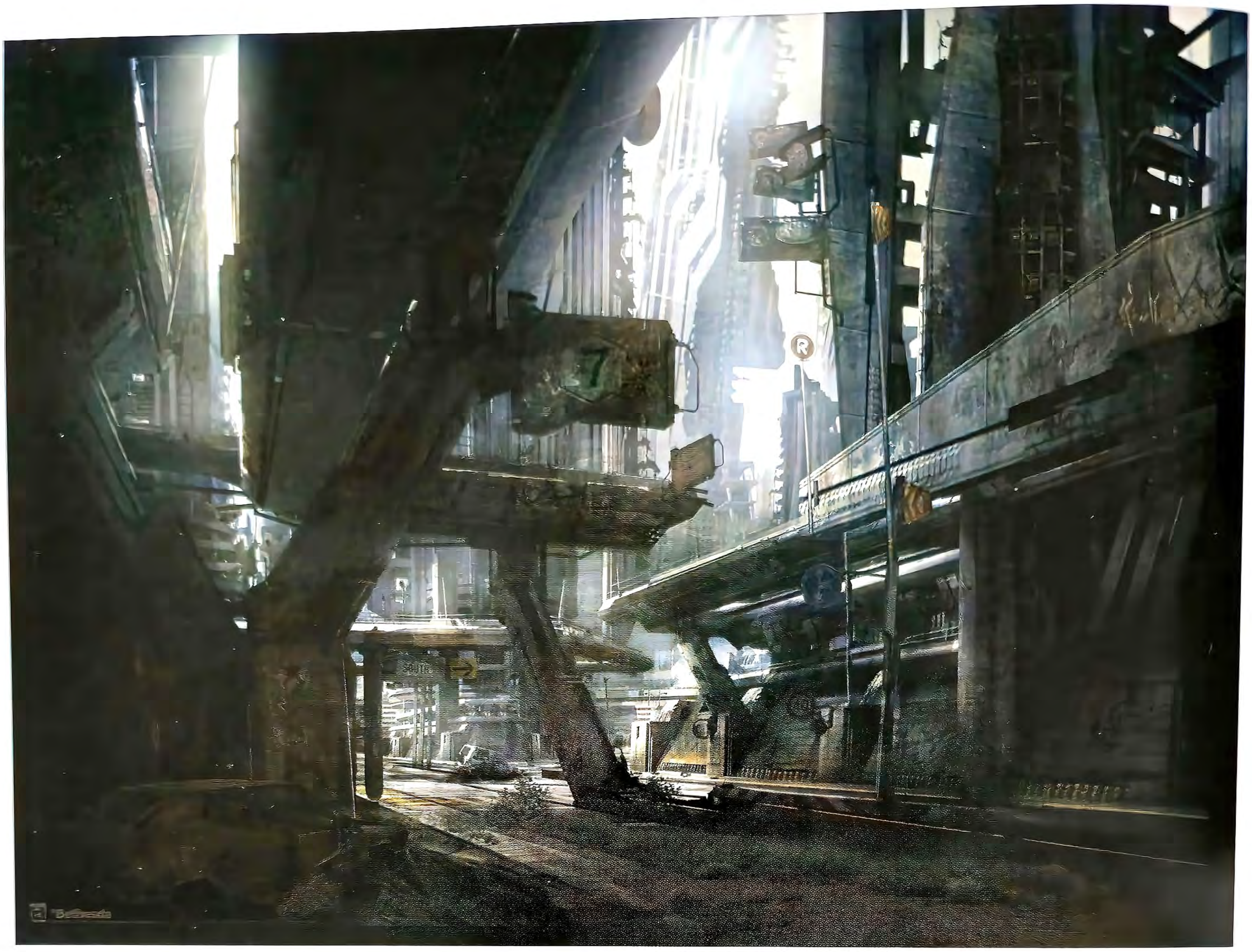
Ron Crabb

Art Director: Jeff Haynie *Designer:* Adrian Woods *Client:* Big Fish Games *Title:* Shock Therapy [Mystery Case Files] *Medium:* Digital



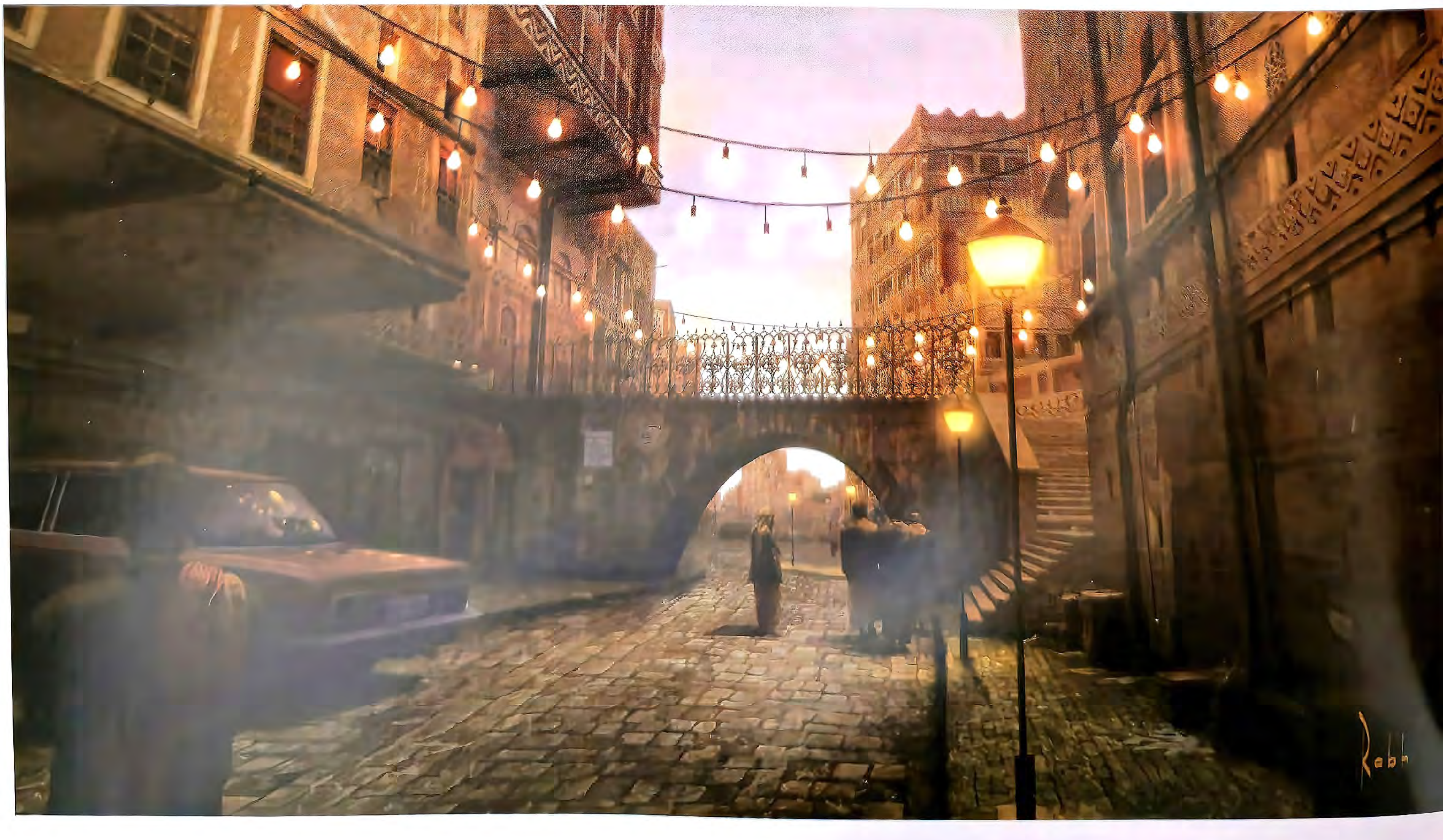
Scott Altmann

Title: Grigg *Medium:* Digital



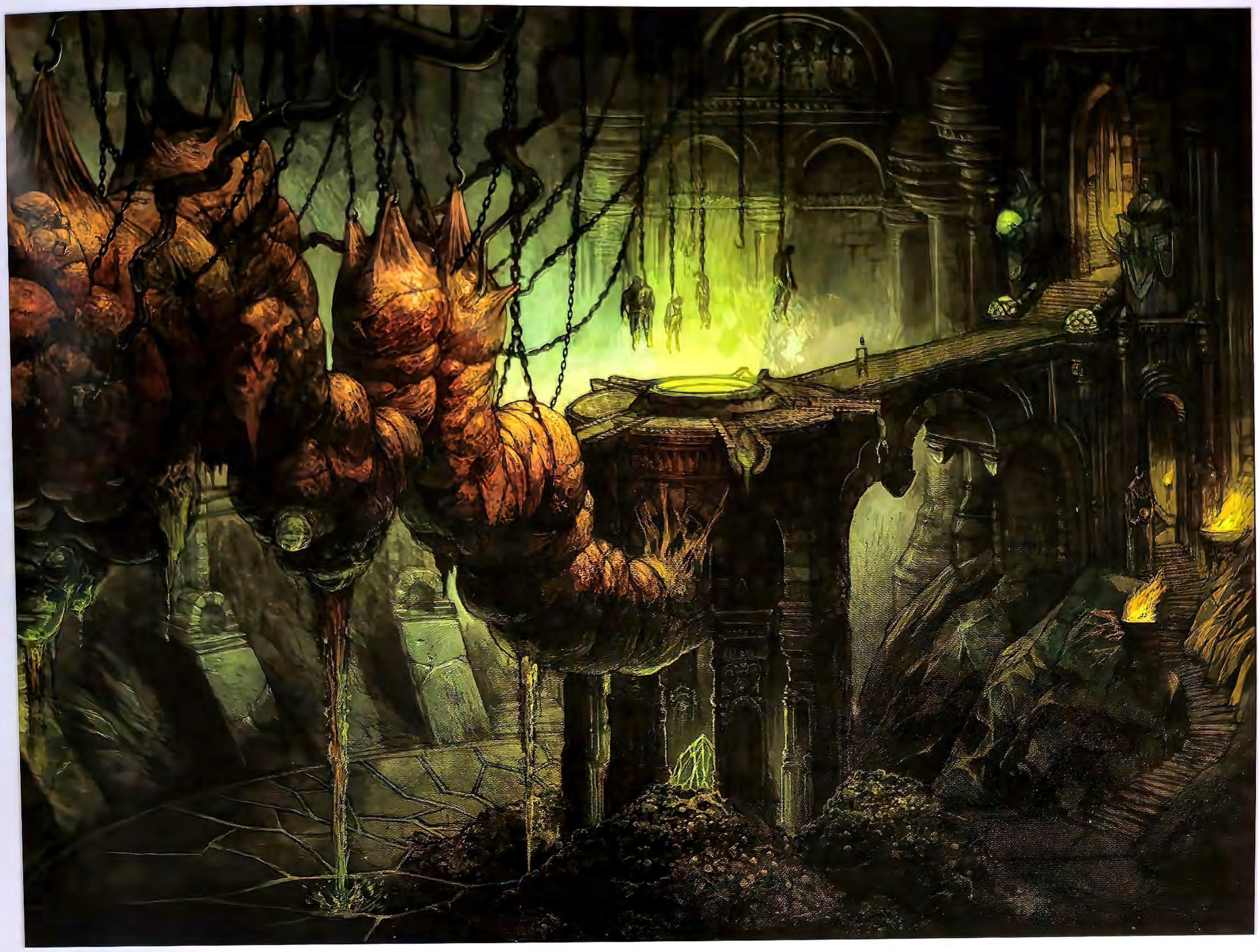
Stephan Martiniere

Client: ID Software—Bethesda *Title:* Dead City *Medium:* Digital



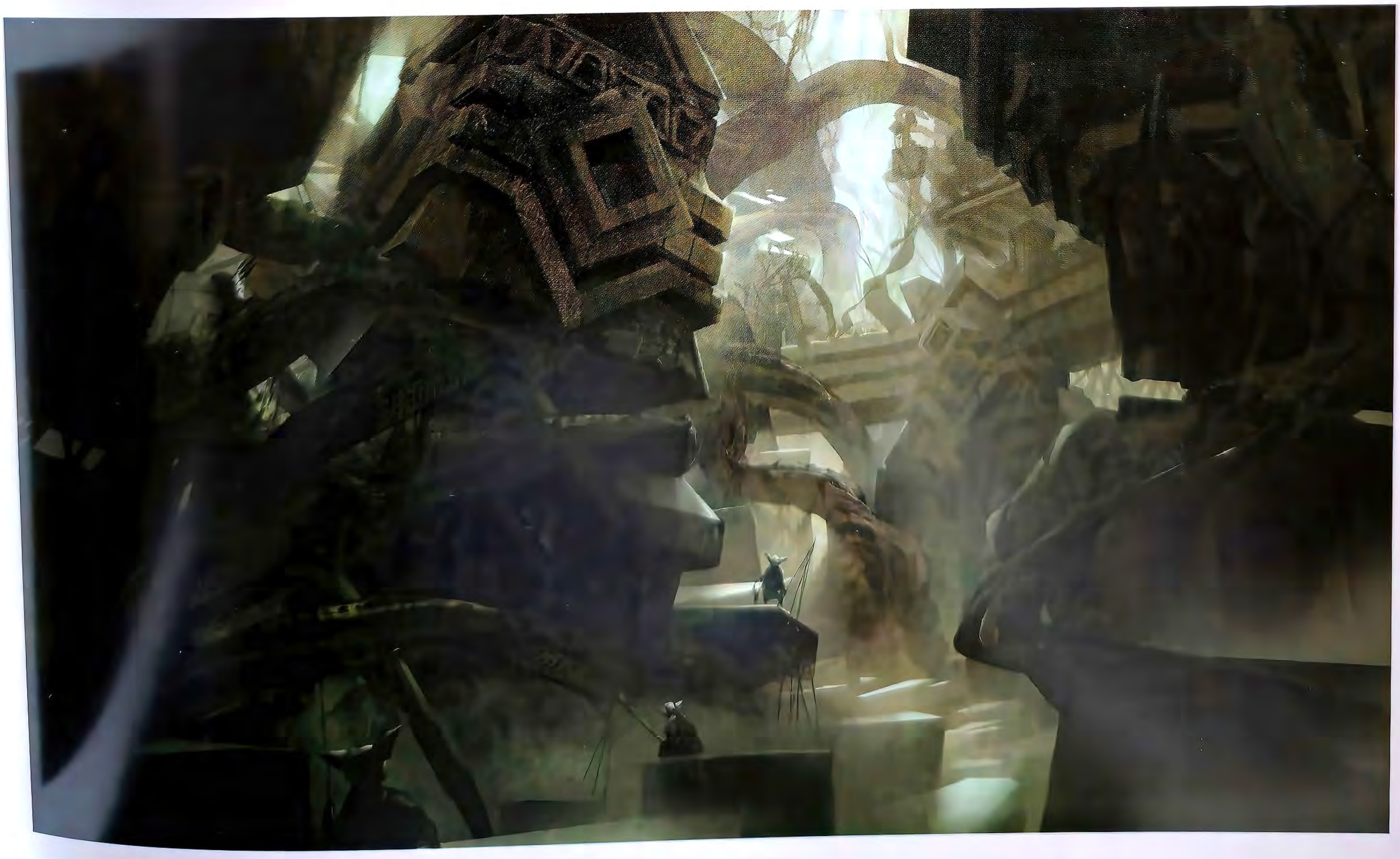
Robh Ruppel

Art Director: Robh Ruppel *Client:* Naughty Dog *Title:* Yemen *Medium:* Digital



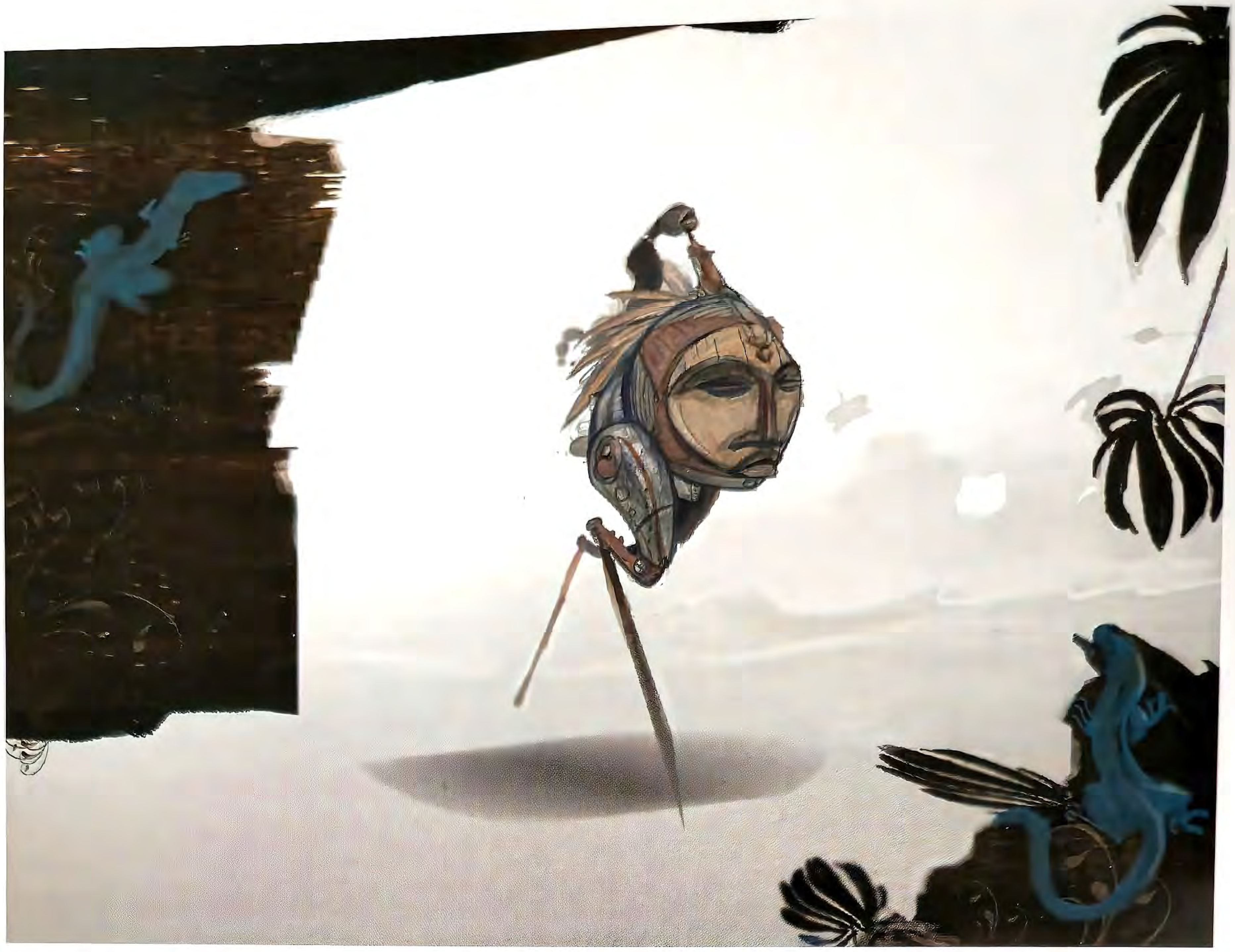
Sean Andrew Murray

Art Director: Tim Coman *Client:* 38 Studios/Big Huge Games *Title:* Reckoning: Ventrinio's Well of Souls *Medium:* Digital



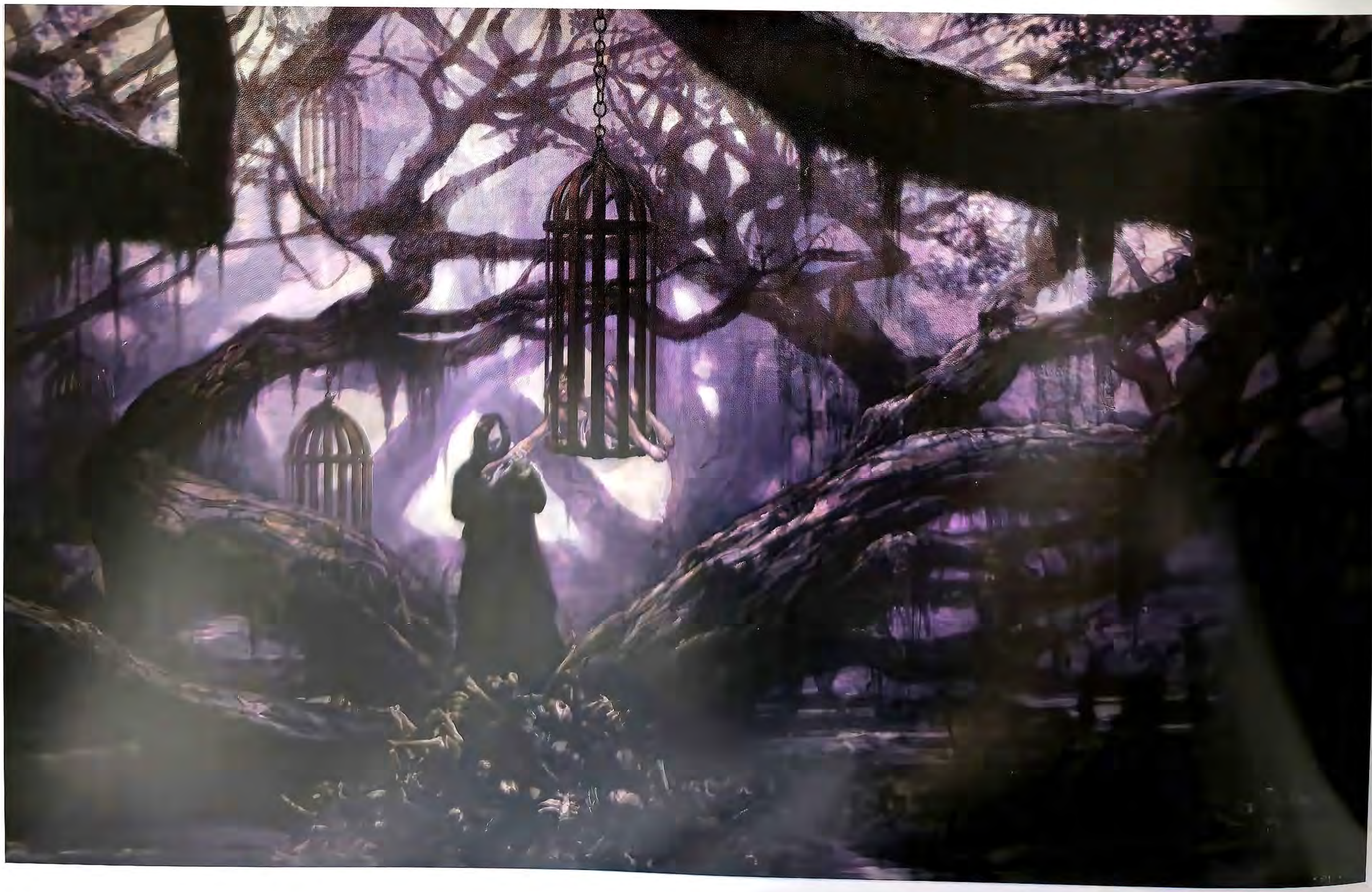
Levi Hopkins

Art Director: Daniel Dociu *Client:* ArenaNet *Title:* Asura Ruins *Medium:* Digital



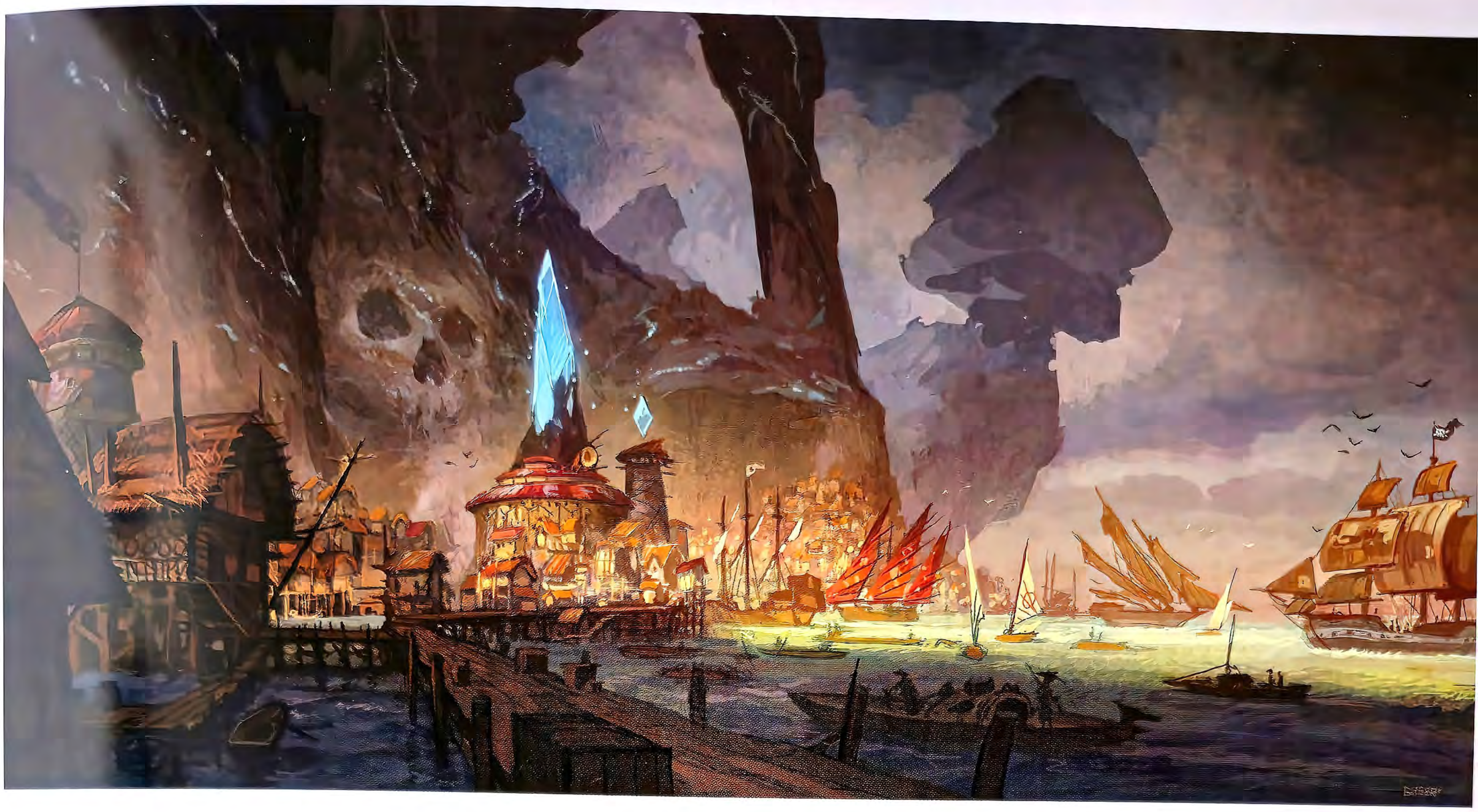
Ed Bell

Art Director: Ed Bell *Designer:* Vaughn Ross *Client:* Maverix Studios LLC *Title:* Oasis Development Art *Size:* 9"x7" *Medium:* Pencil, digital



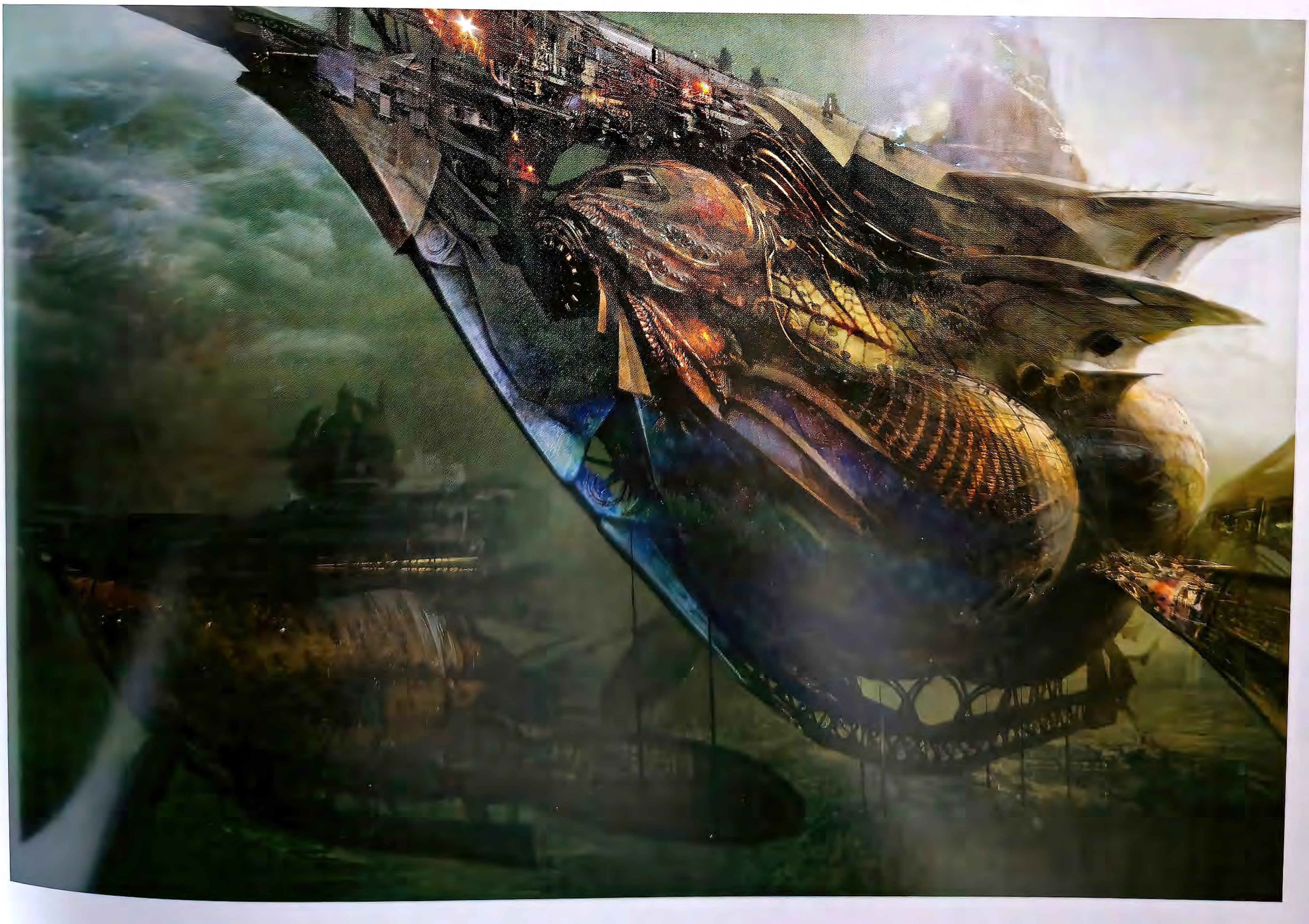
Vincent Proce

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Where the Children Feed *Medium:* Pencil, digital



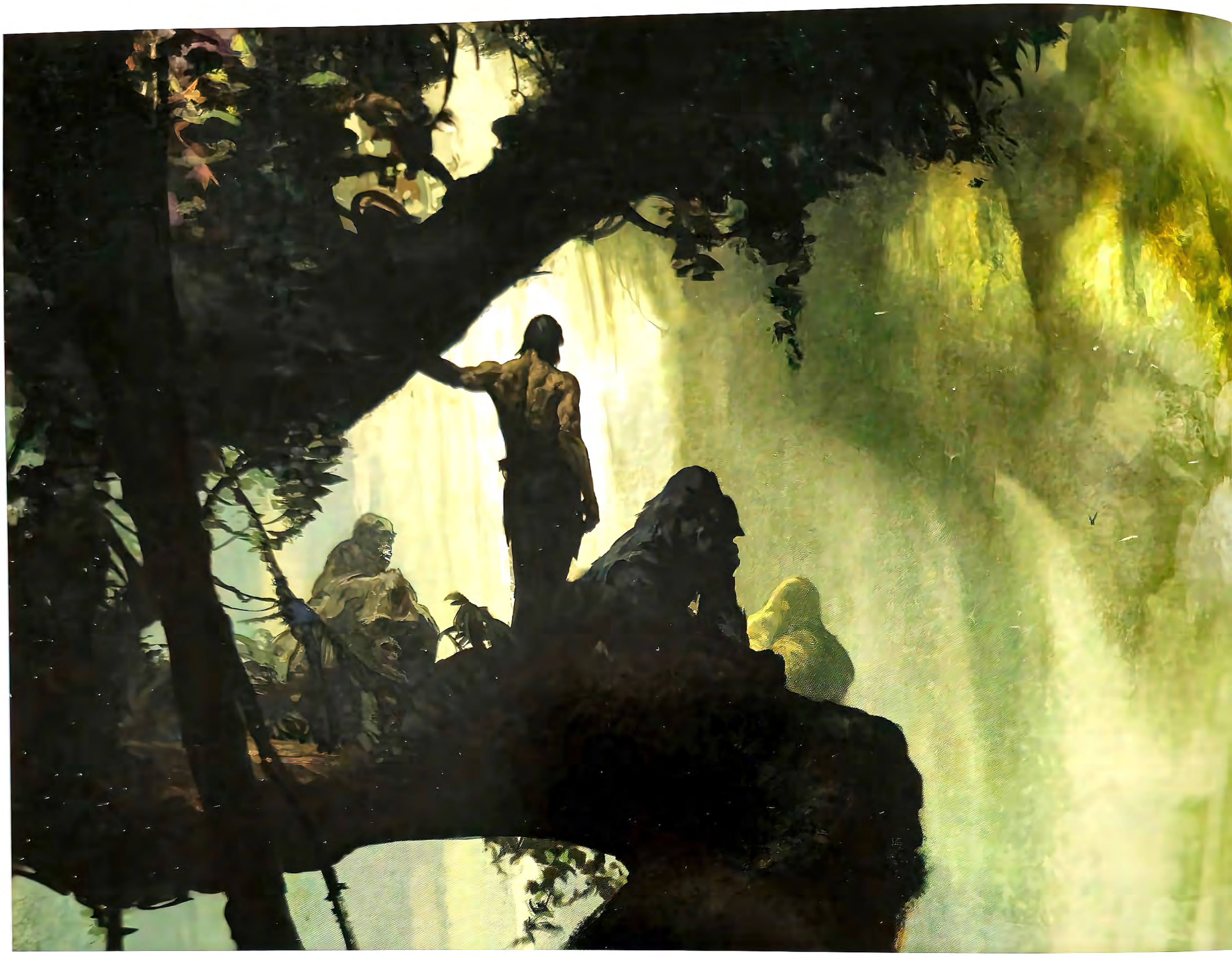
Matt Gaser

Client: Riot Games *Title:* Bilgewater *Size:* 10”x5” *Medium:* Digital

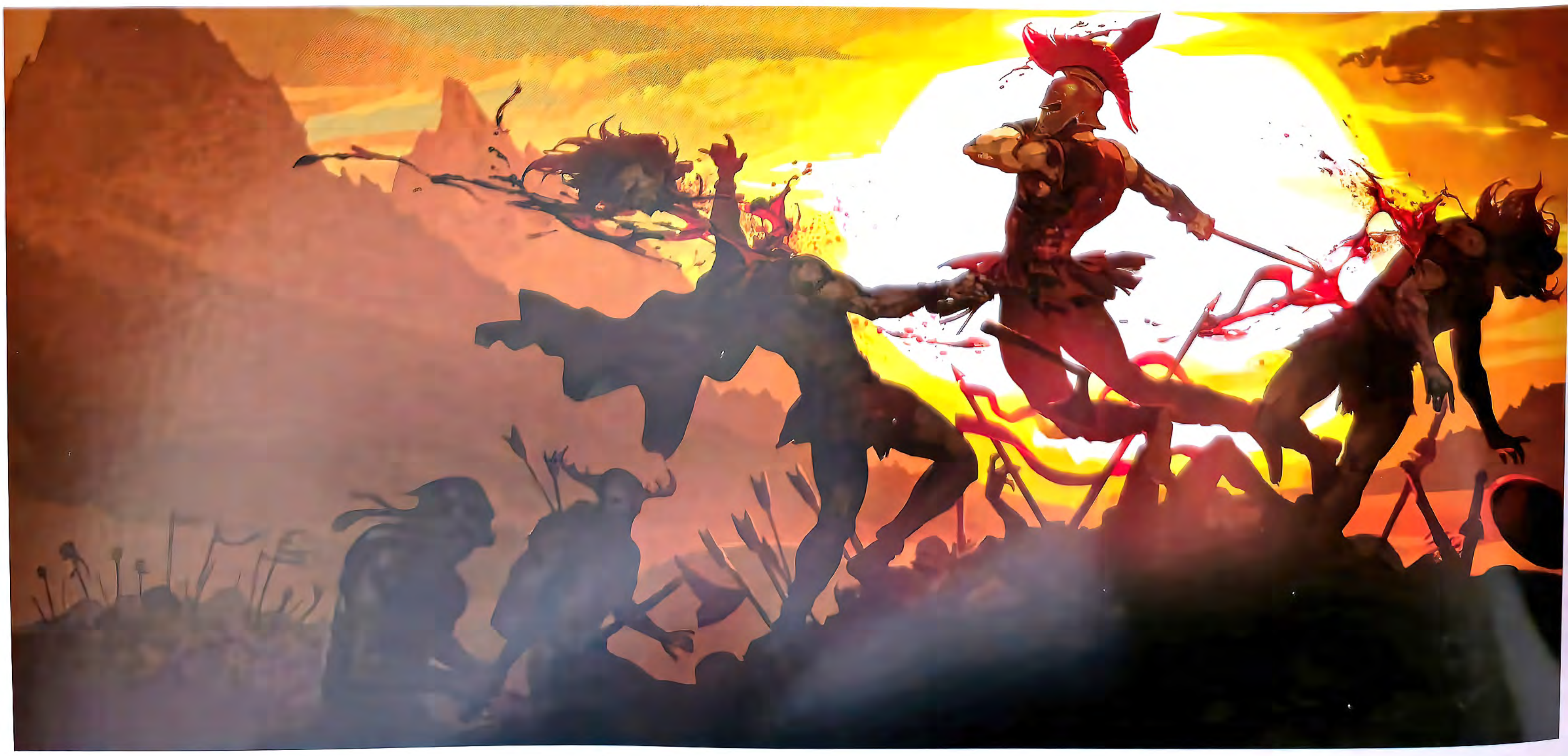


Daniel Dociu

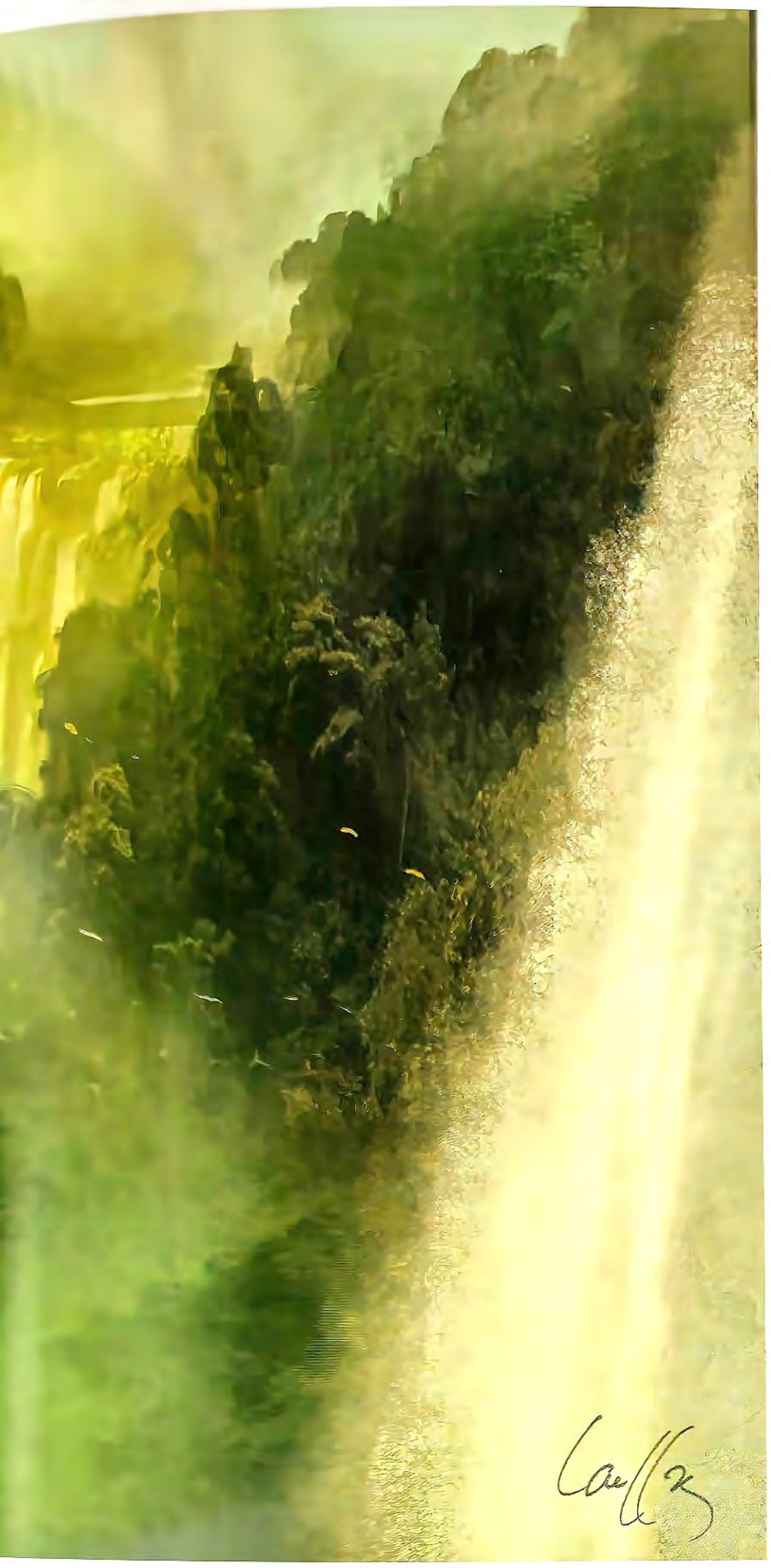
Art Director: Daniel Dociu *Client:* ArenaNet Guild Wars 2 *Title:* Fantasy Ships *Medium:* Digital

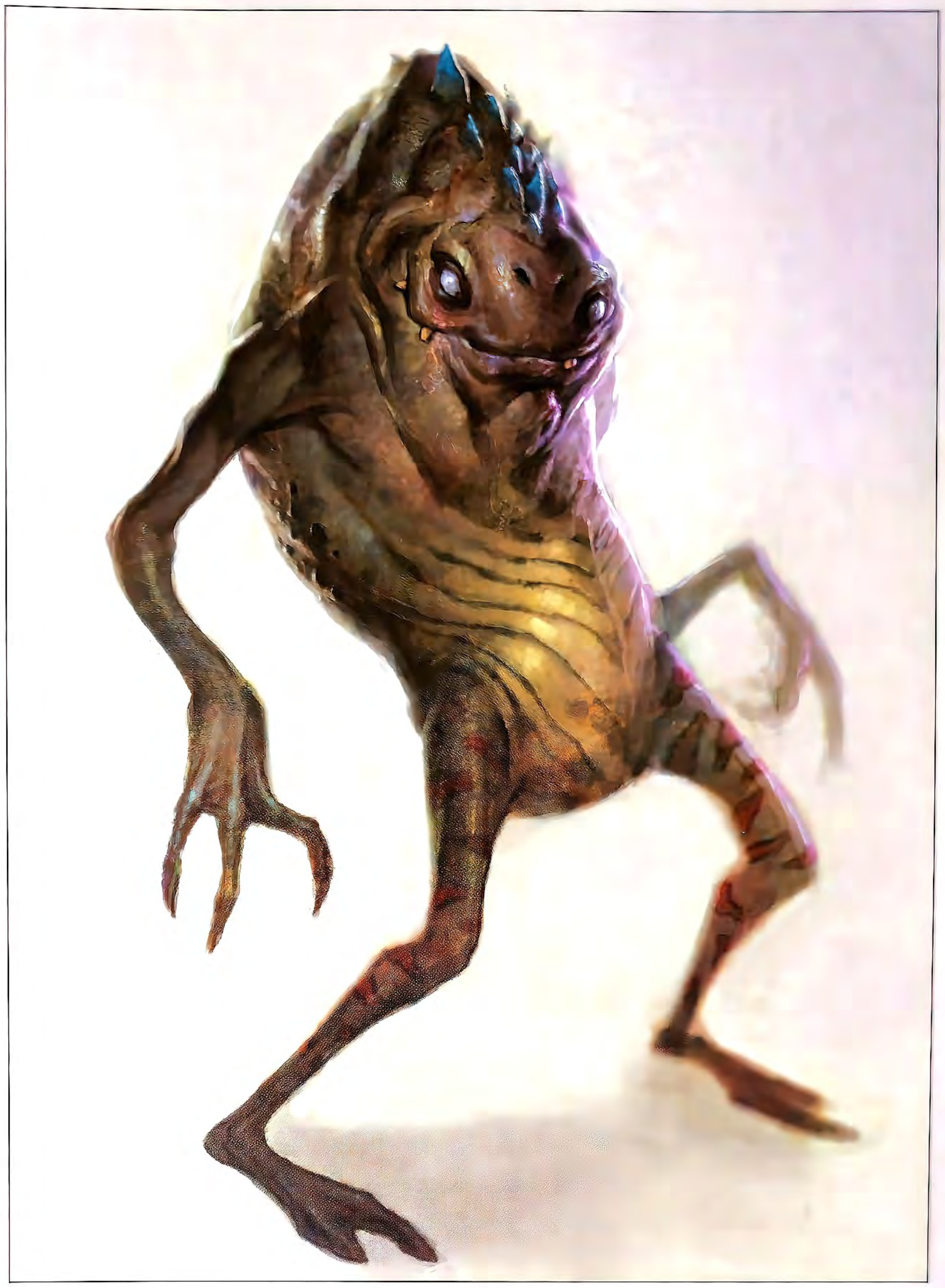


Mathieu Lauffray
Client: La Oetite Reive *Title:* Tarzan, Lord of the Apes *Medium:* Photoshop

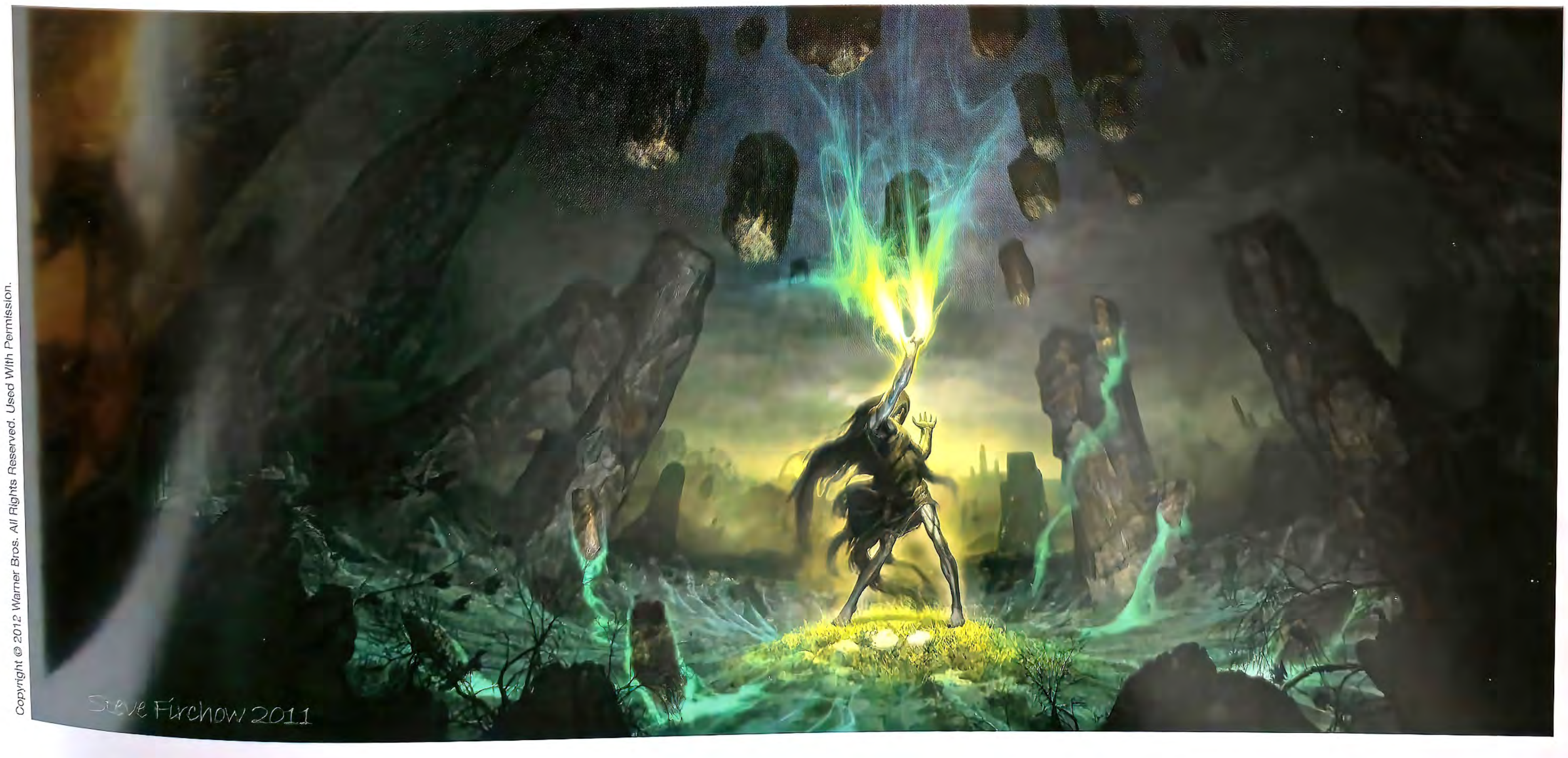


Brian Matyas
Art Director: Josh Viers *Client:* Kabam *Title:* Spartan Victory *Size:* 12.5"x 6.75" *Medium:* Digital





Scott Altmann
Title: Poogie *Medium:* Digital



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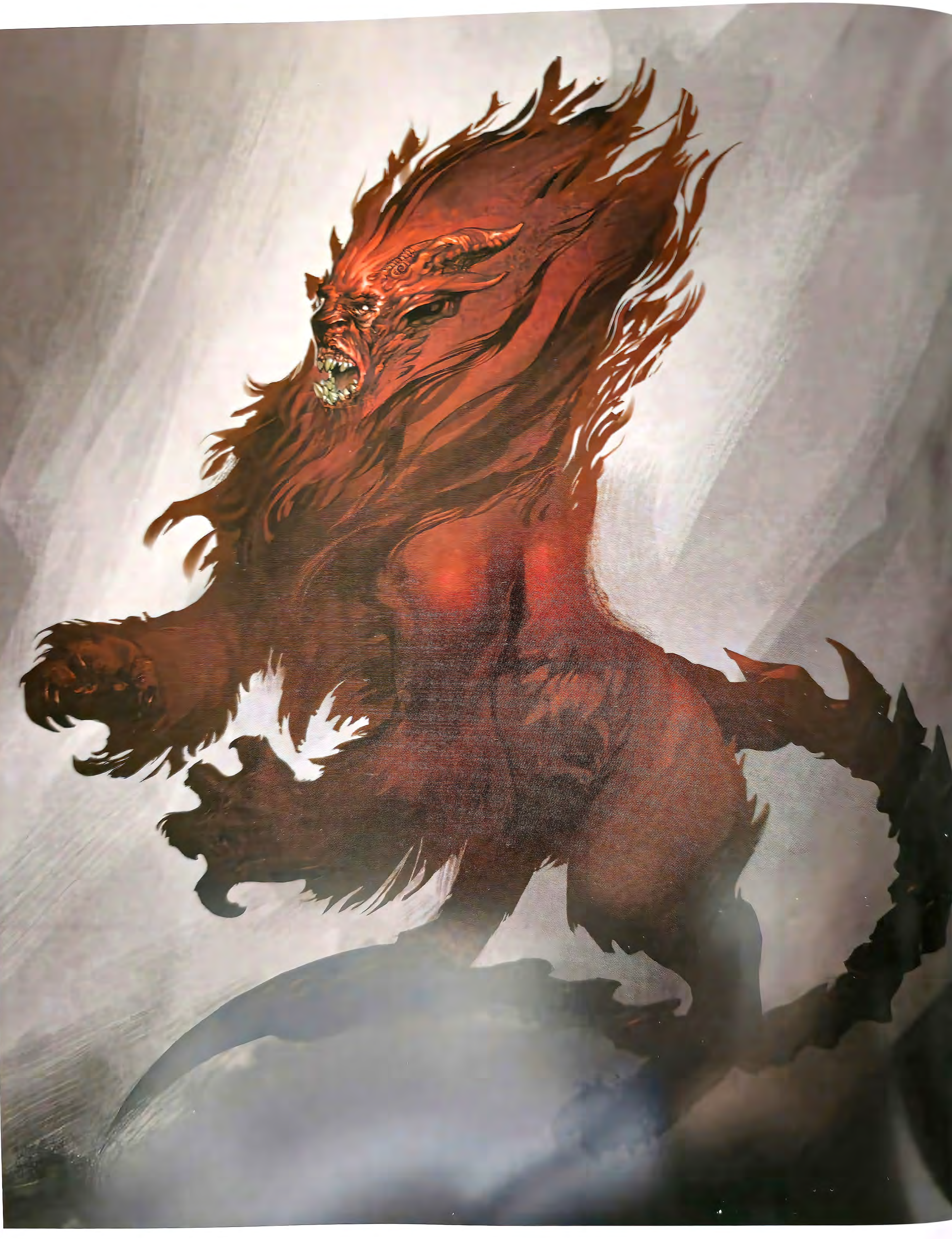
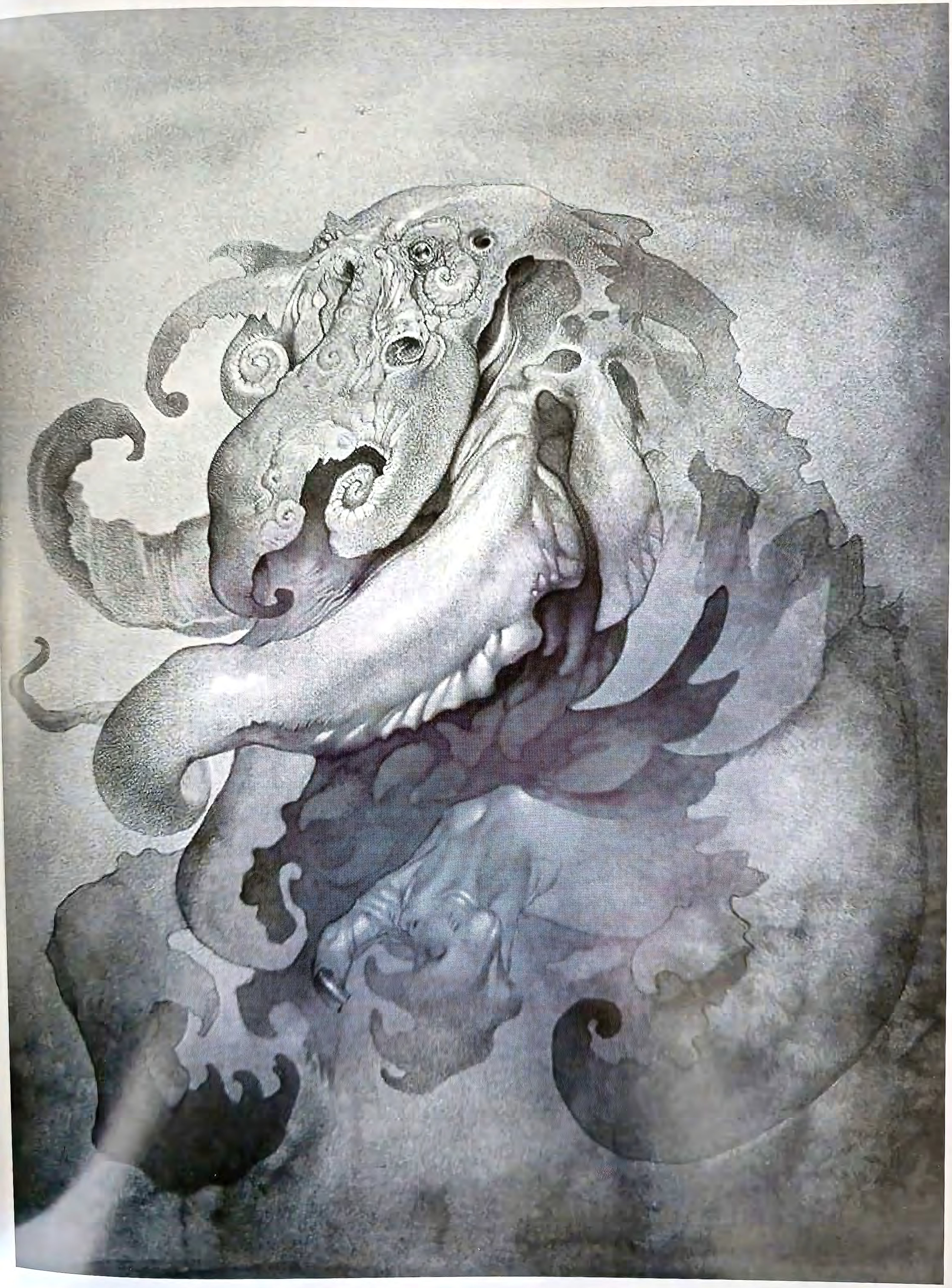
Steve Firchow
Art Director: Philip Straub *Client:* Warner Bros. *Title:* Summoner *Size:* 13.5”x6.5” *Medium:* Digital

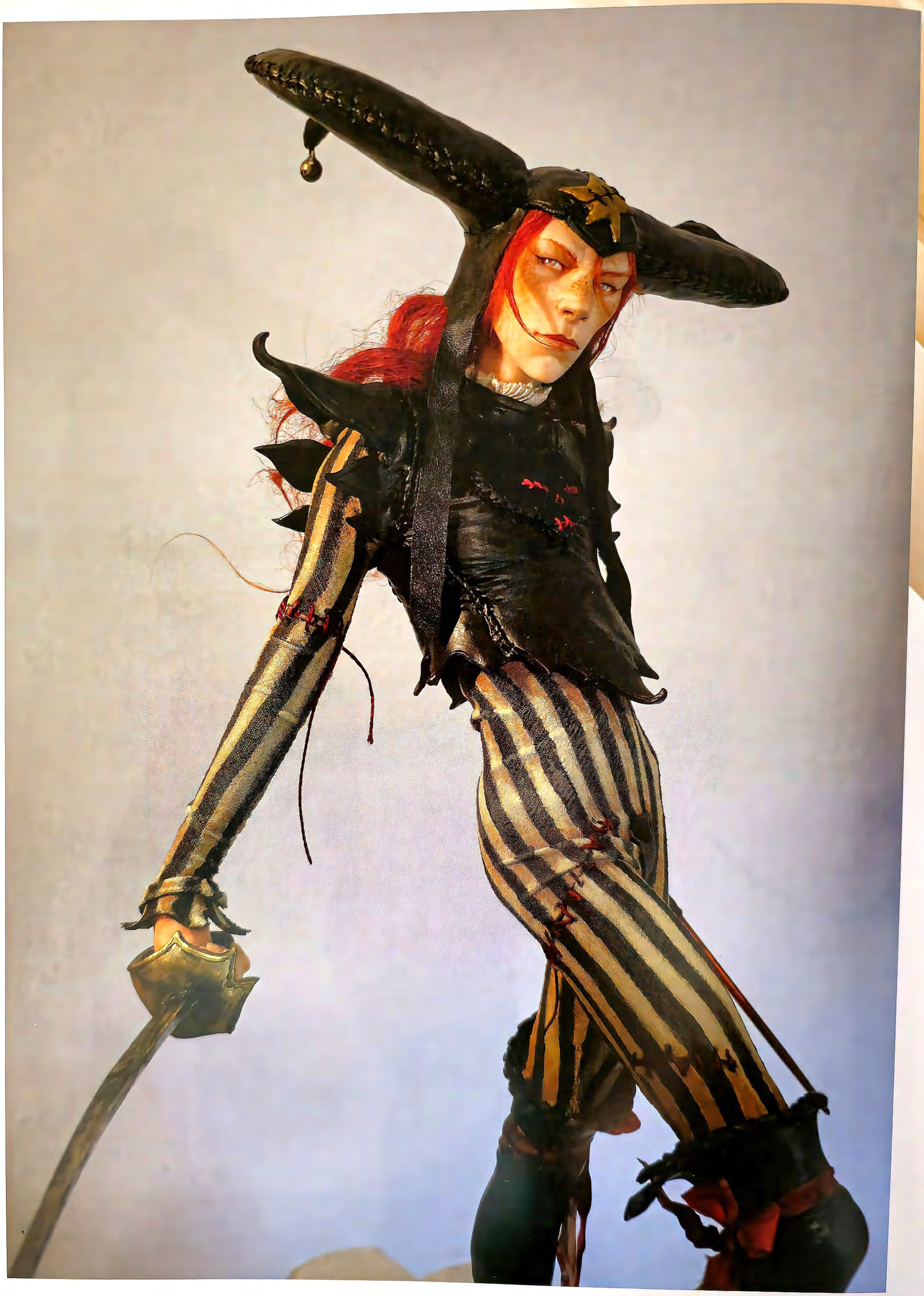


Allen Williams
Art Director: Josh Viers *Client:* Kabam *Title:* Manticore *Size:* 11"x 12.5" *Medium:* Digital



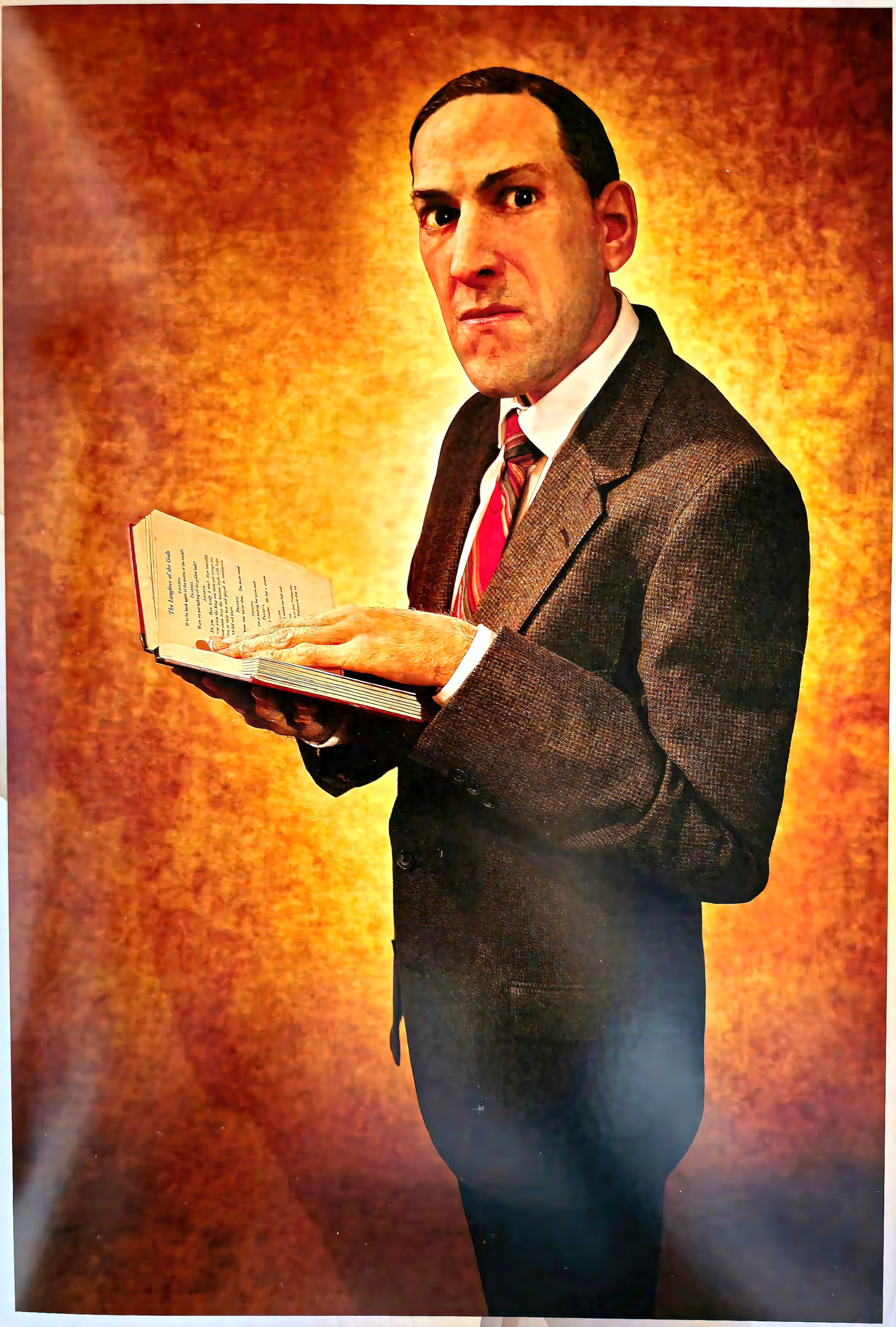
Allen Williams

Title: Unknown One *Size:* 12”x17” *Medium:* Acrylic, pencil



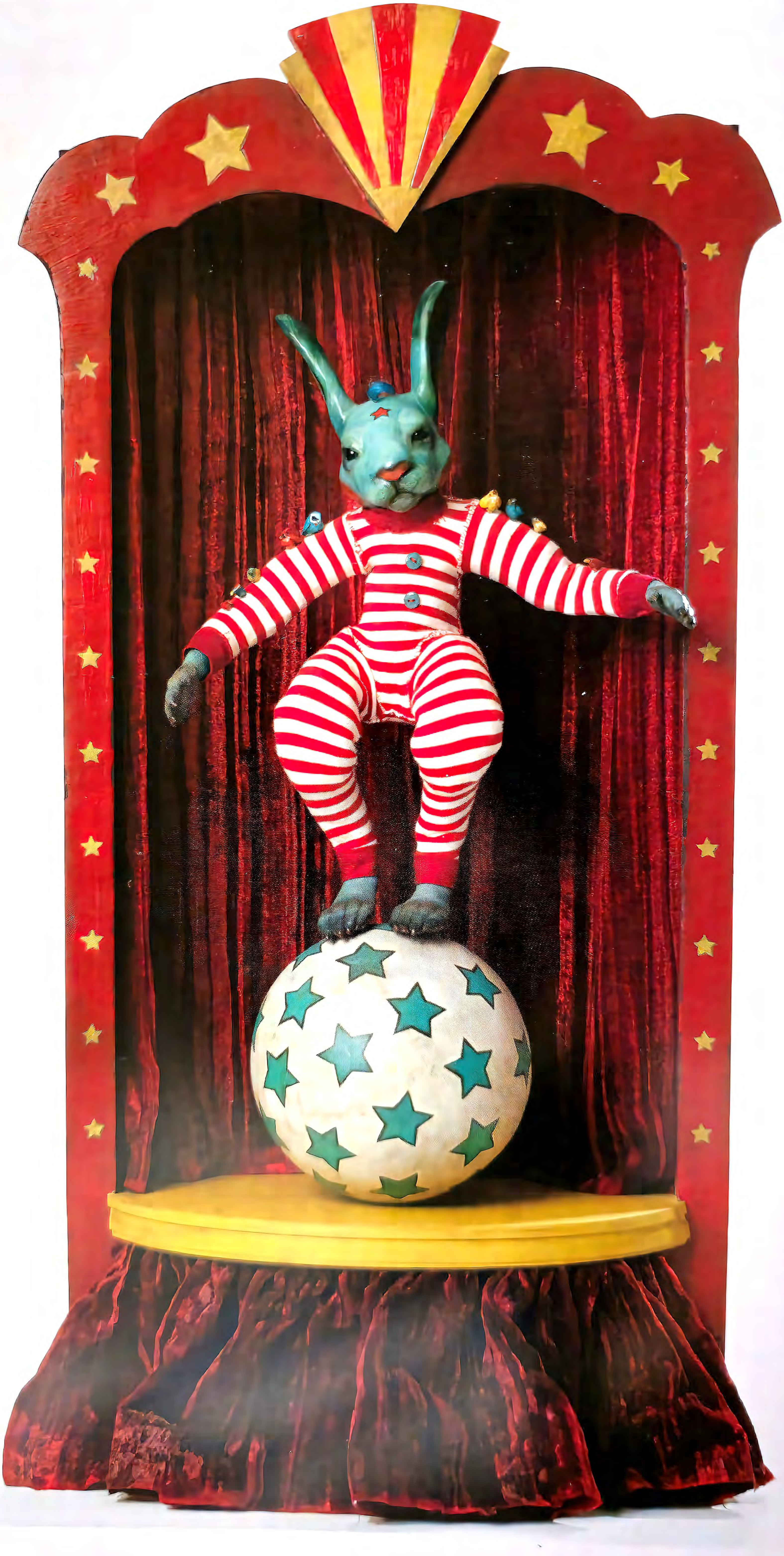
Virginie Ropars

Designer: Brom *Title:* Jack *Size:* 68cm Tall *Medium:* Polymer, mixed


The Laughter of the Gods

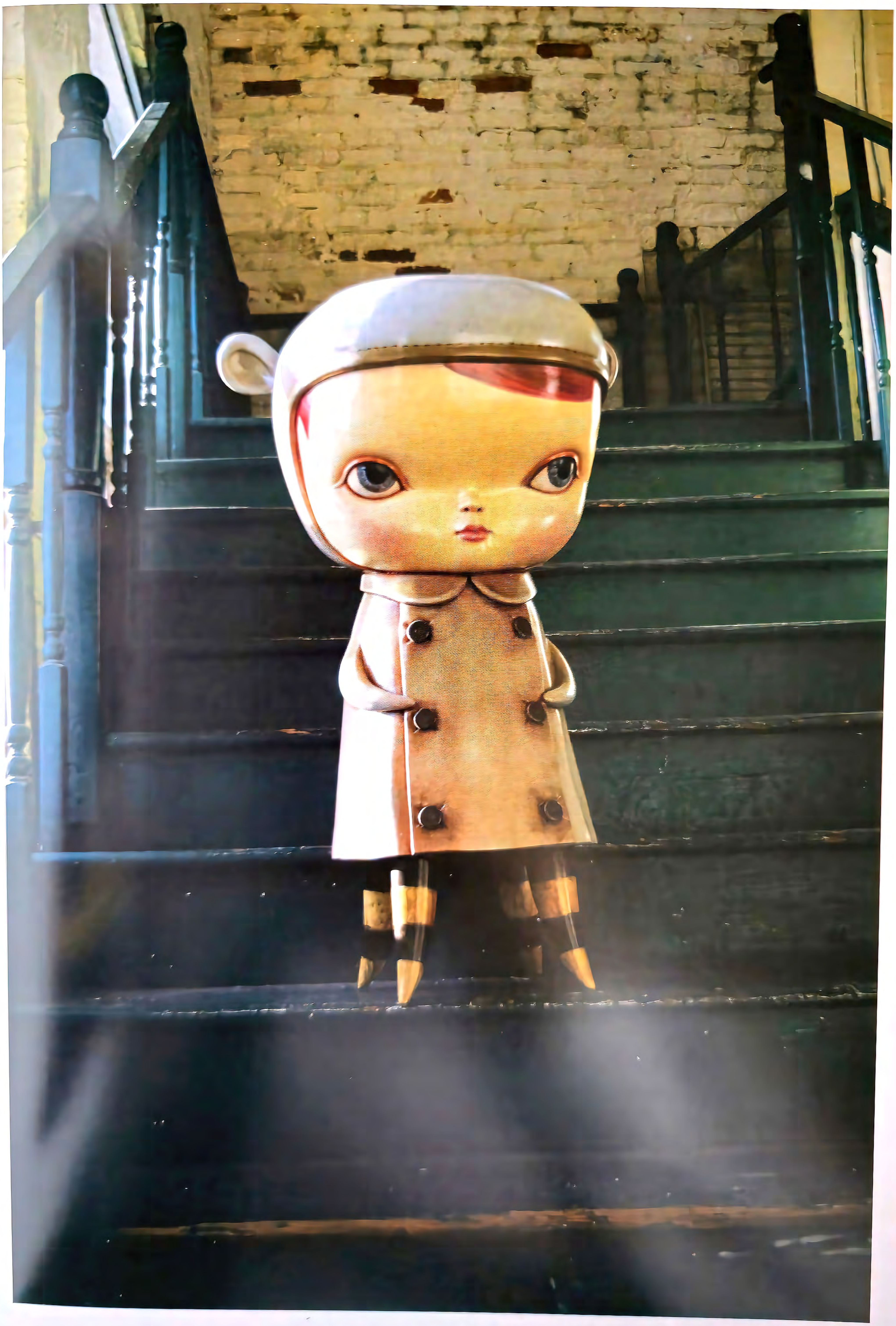
Thomas S. Kuebler

Client: Guillermo del Toro *Title:* I Am Providence *Size:* Life size *Medium:* Silicone, mixed



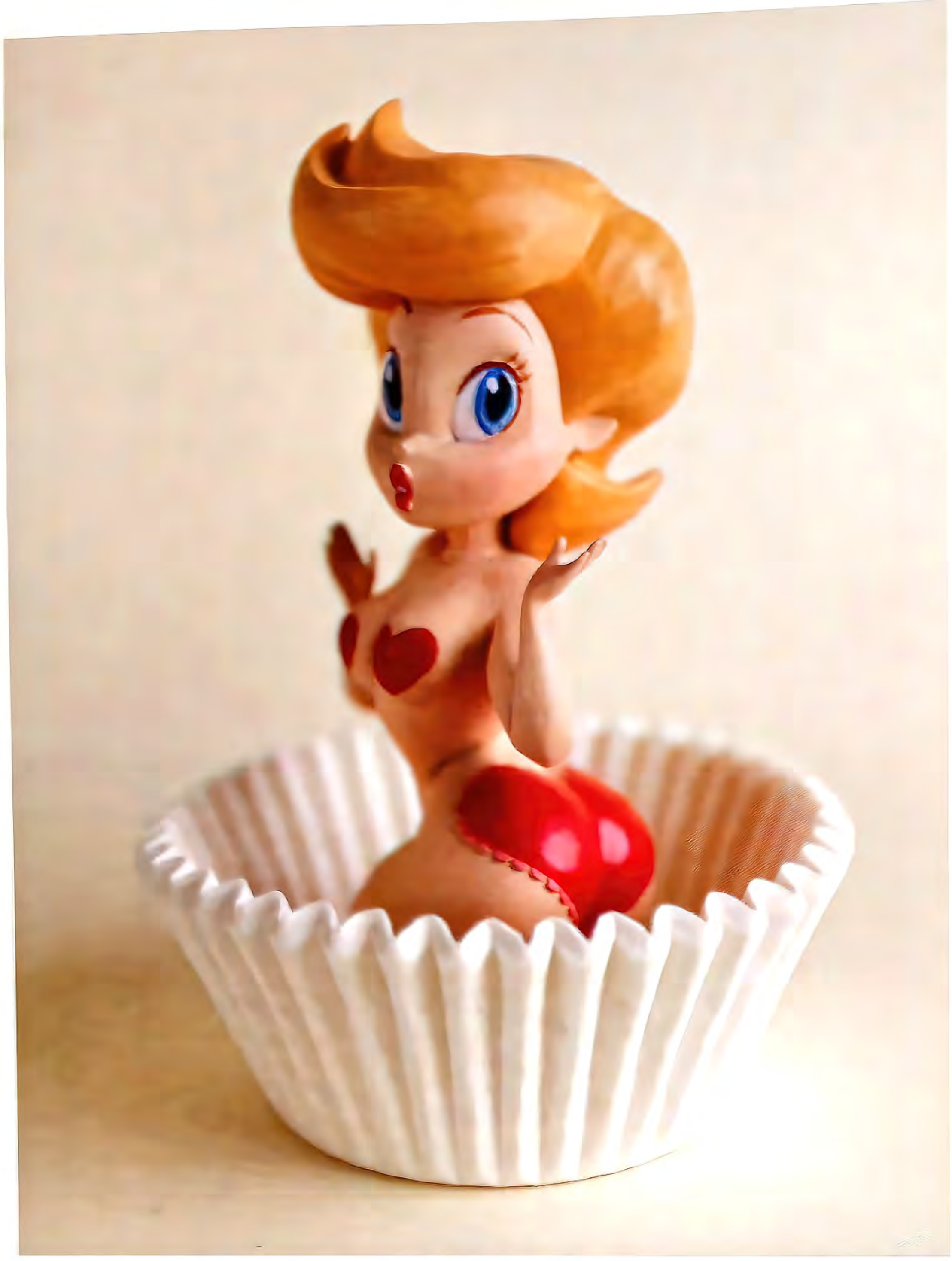
Carisa Swenson

Photographer: Steven Harrison *Title:* Keeping the Balance *Size:* 30" tall x 14" wide *Medium:* Mixed



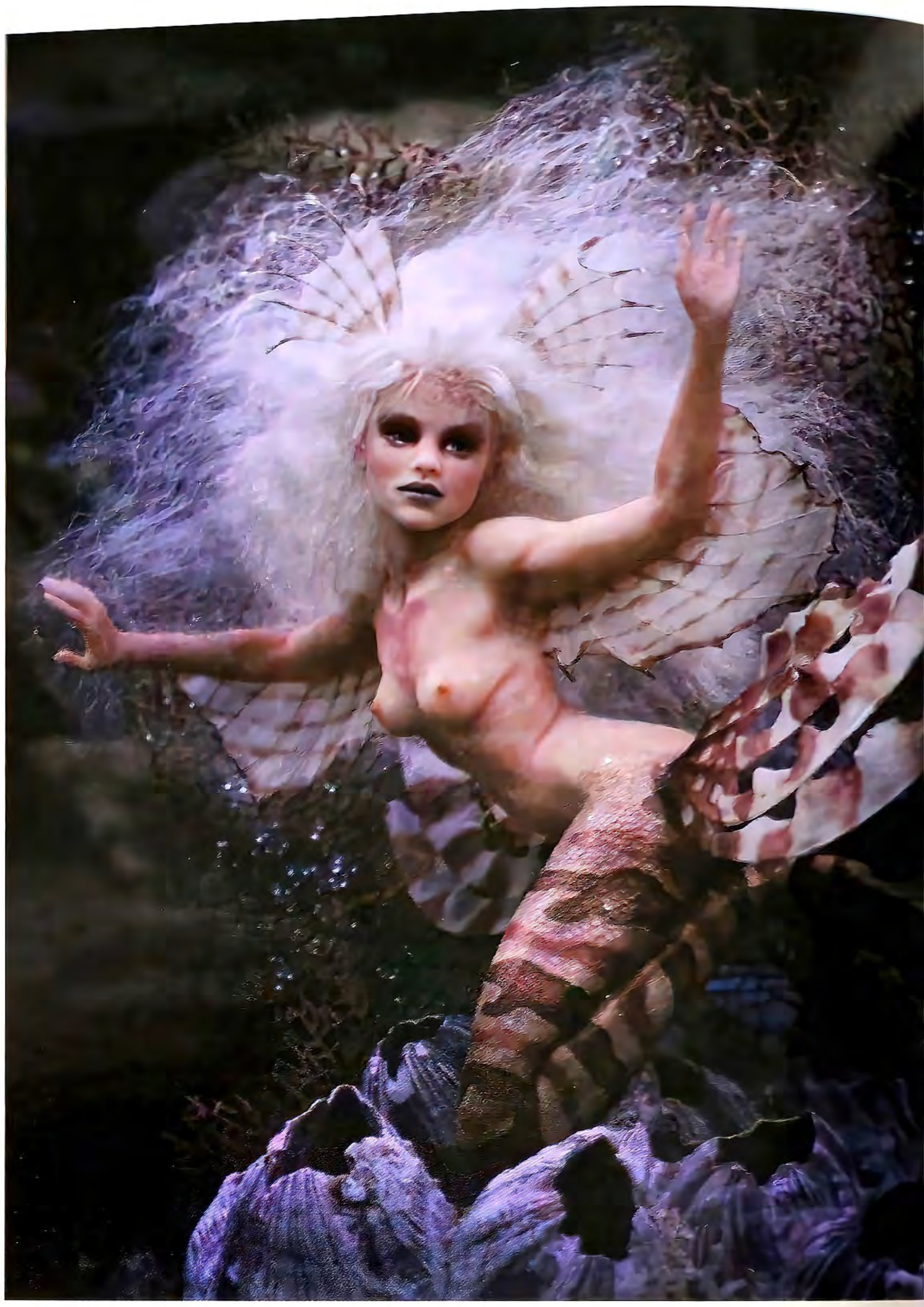
Kathie Olivas

Designer: Kathie Olivas *Title:* Elizabeth Cold Gray *Size:* 20.5"x34"x14" *Medium:* Mixed on fiberglass



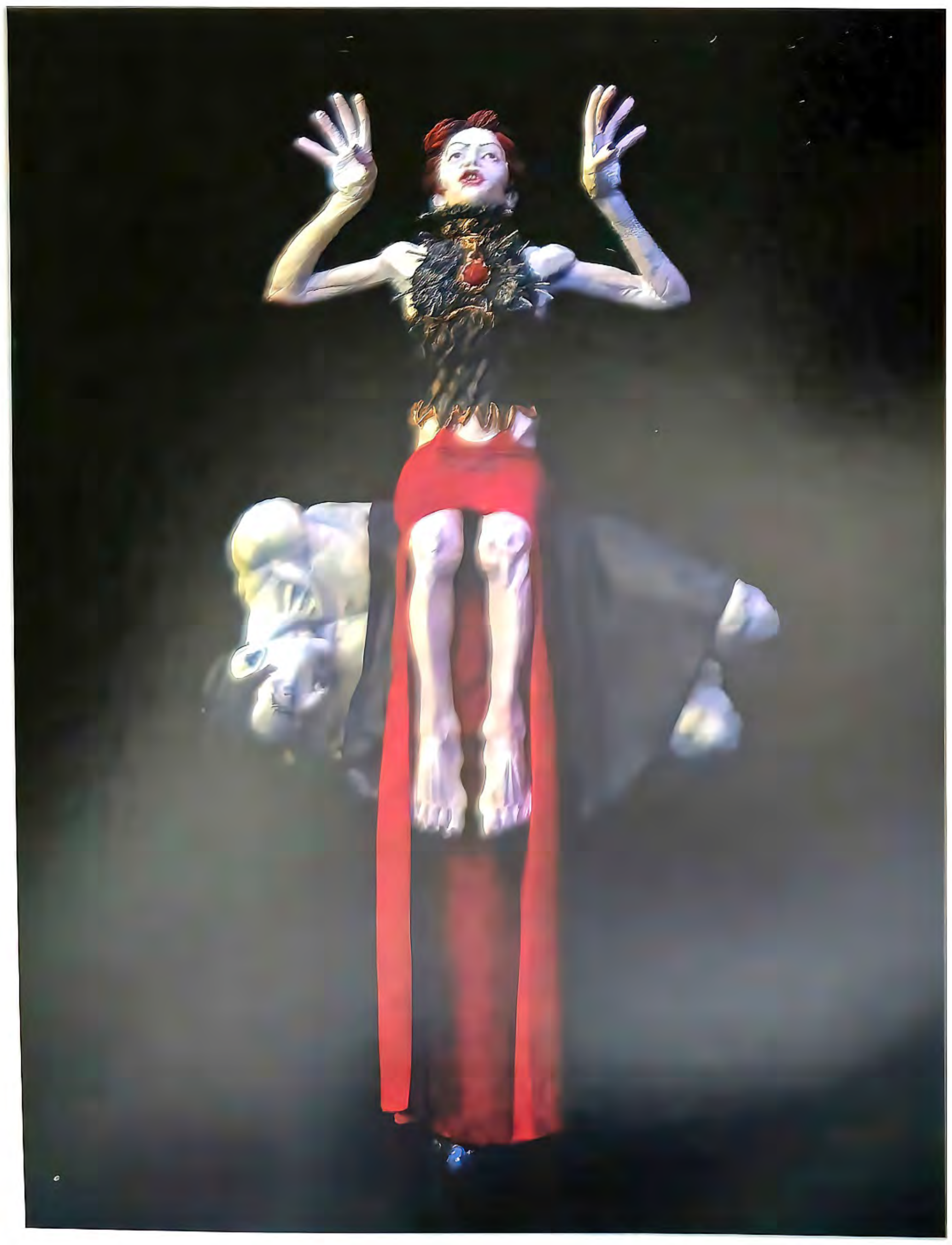
Michael Defeo

Art Director: Michael Defeo *Designer:* Bill Presing *Client:* MD3D, Inc. *Title:* Valentine
Size: 4"x1"x1" *Medium:* Resin



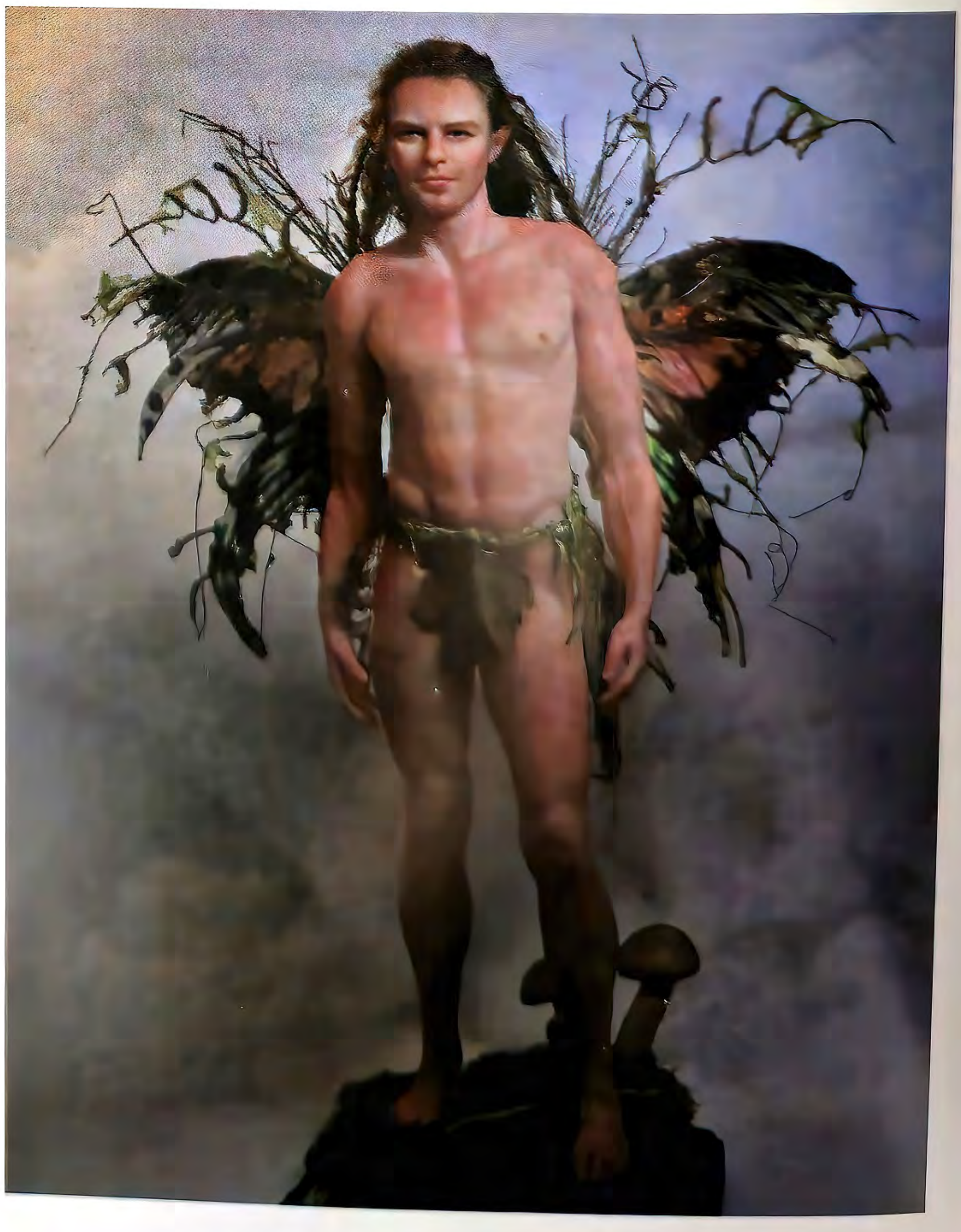
Julie Mansergh

Client: Faeries in the Attic *Title:* Barnacle Mermaid *Size:* 11"x10" *Medium:* Polymer



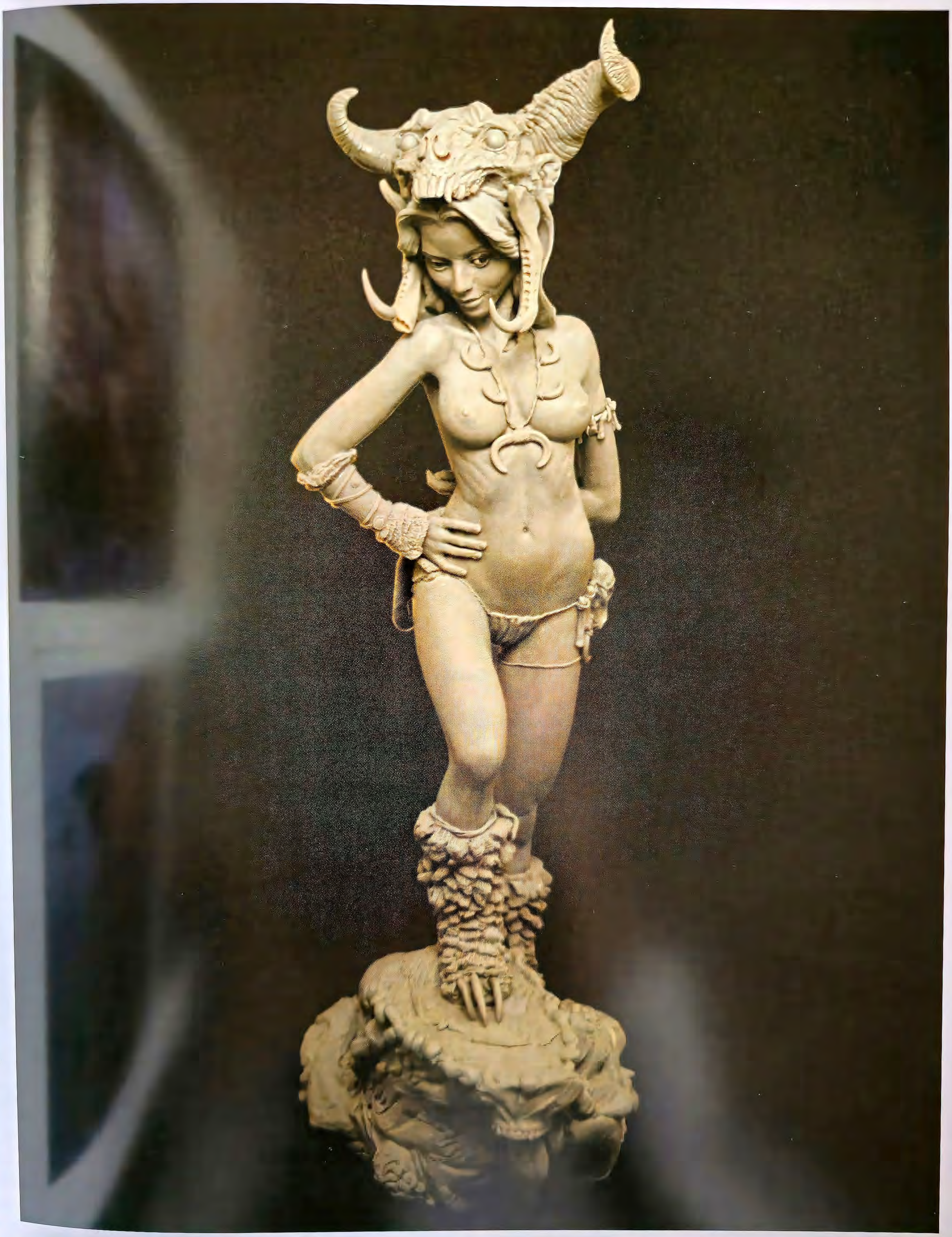
Kyla Richards

Title: Magda Seated on Xuriel *Size:* 6"x4"x11.5" *Medium:* Mixed



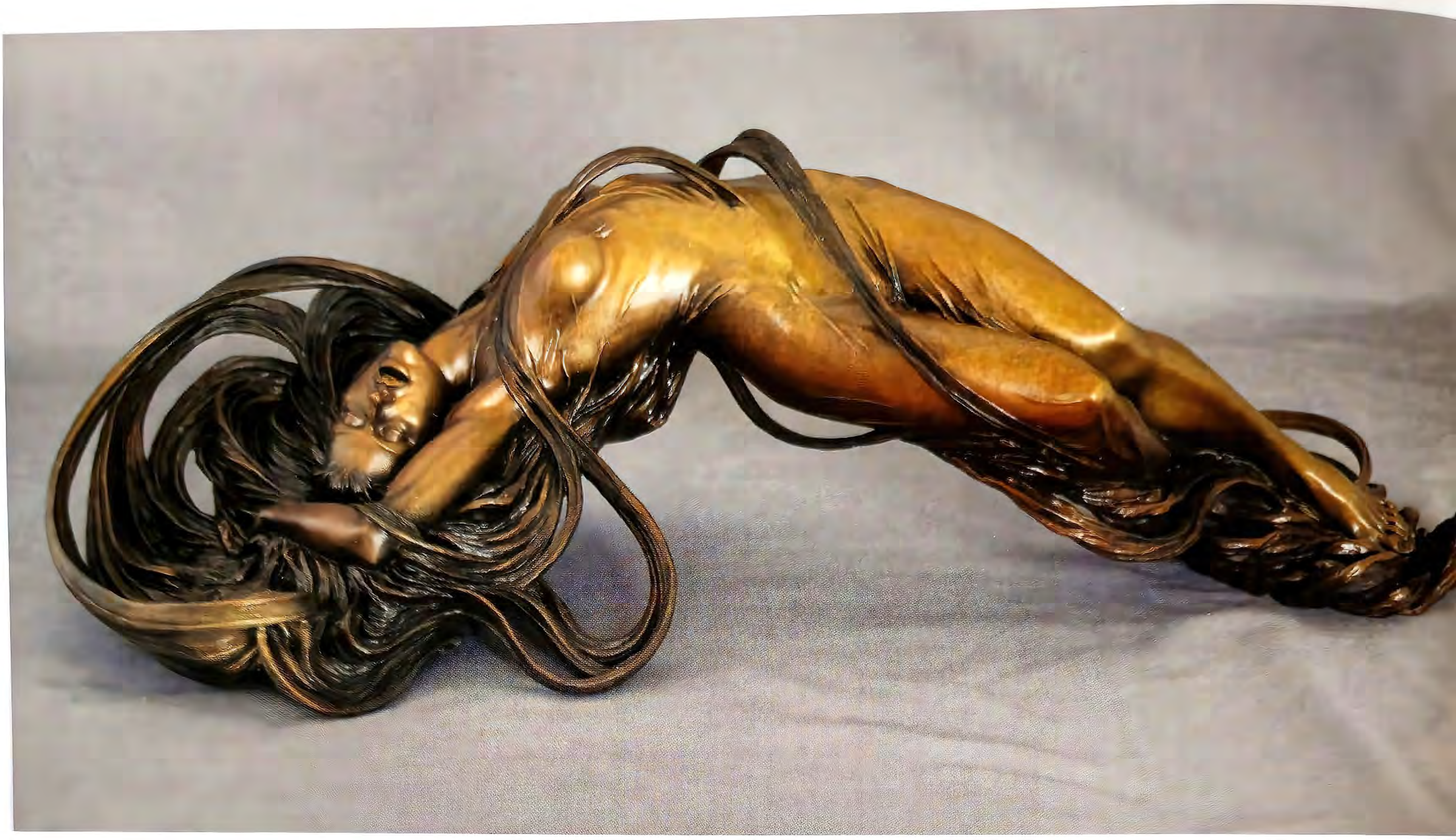
Julie Mansergh

Client: Faeries in the Attic *Title:* Male Faerie *Size:* 11.5"x8" *Medium:* Polymer



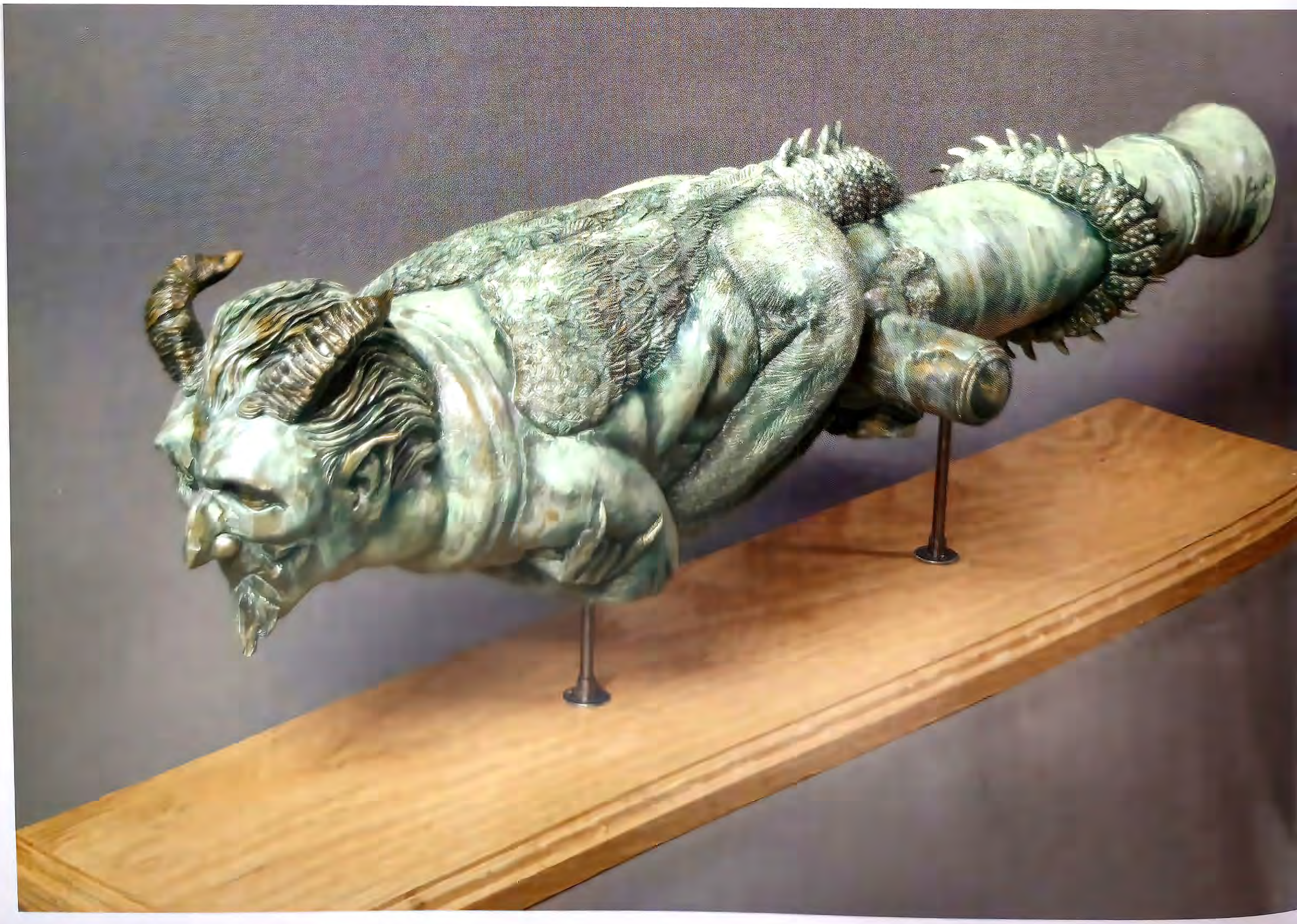
Jeremy Pelletier

Art Director: Jeremy Pelletier *Client:* The Brothers Bad *Title:* The Eyes of Lucifer *Size:* 12.5" Tall *Medium:* Super sculpey



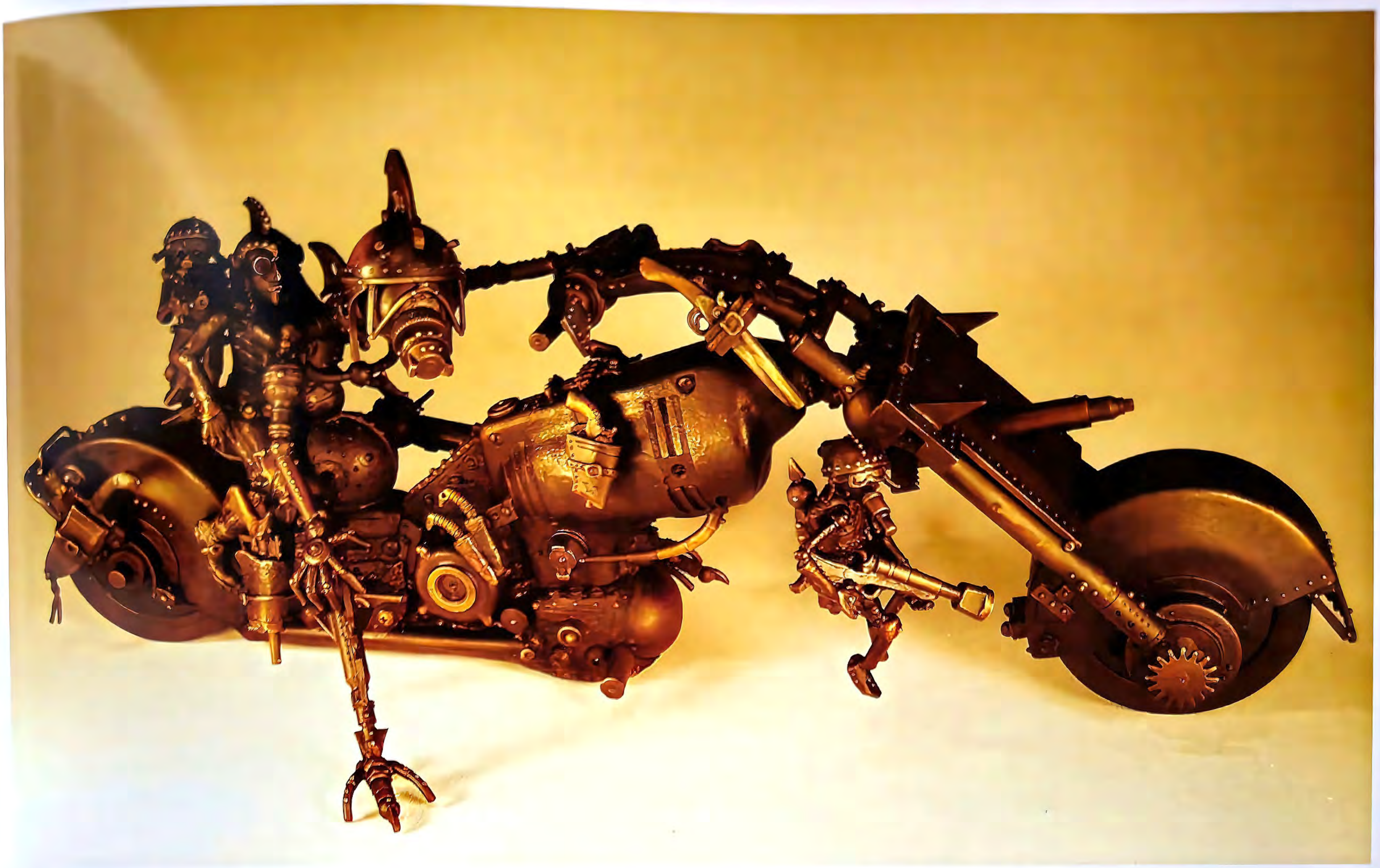
James Shoop

Client: Shoop Sculptural Design, Inc. *Title:* One *Size:* 24"x10"x8" *Medium:* Bronze



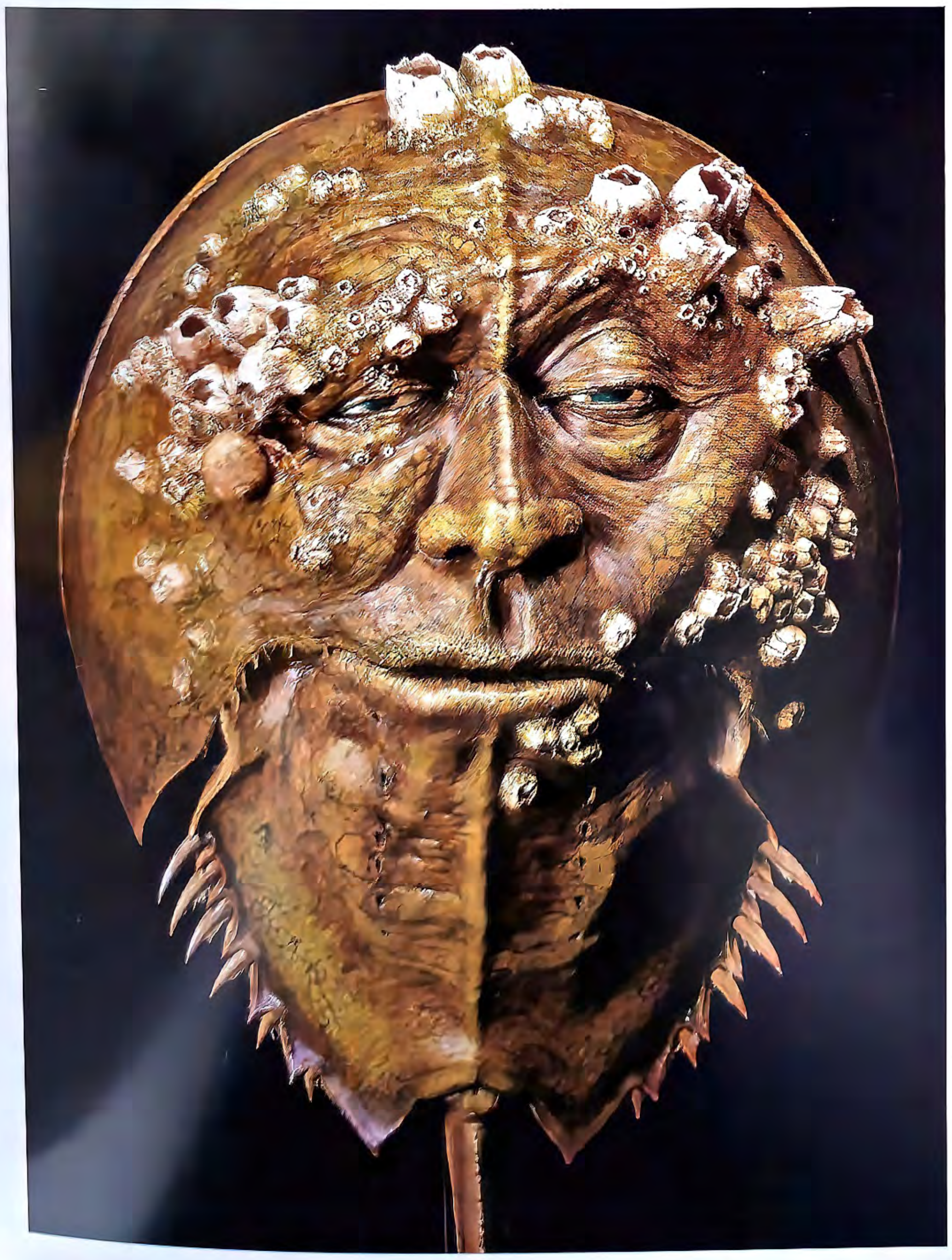
Dan Chudzinski

Photographer: Dave Casperson *Title:* Hellfire [functional cannon] *Size:* 8.5"x6"x28" *Medium:* Gun metal bronze



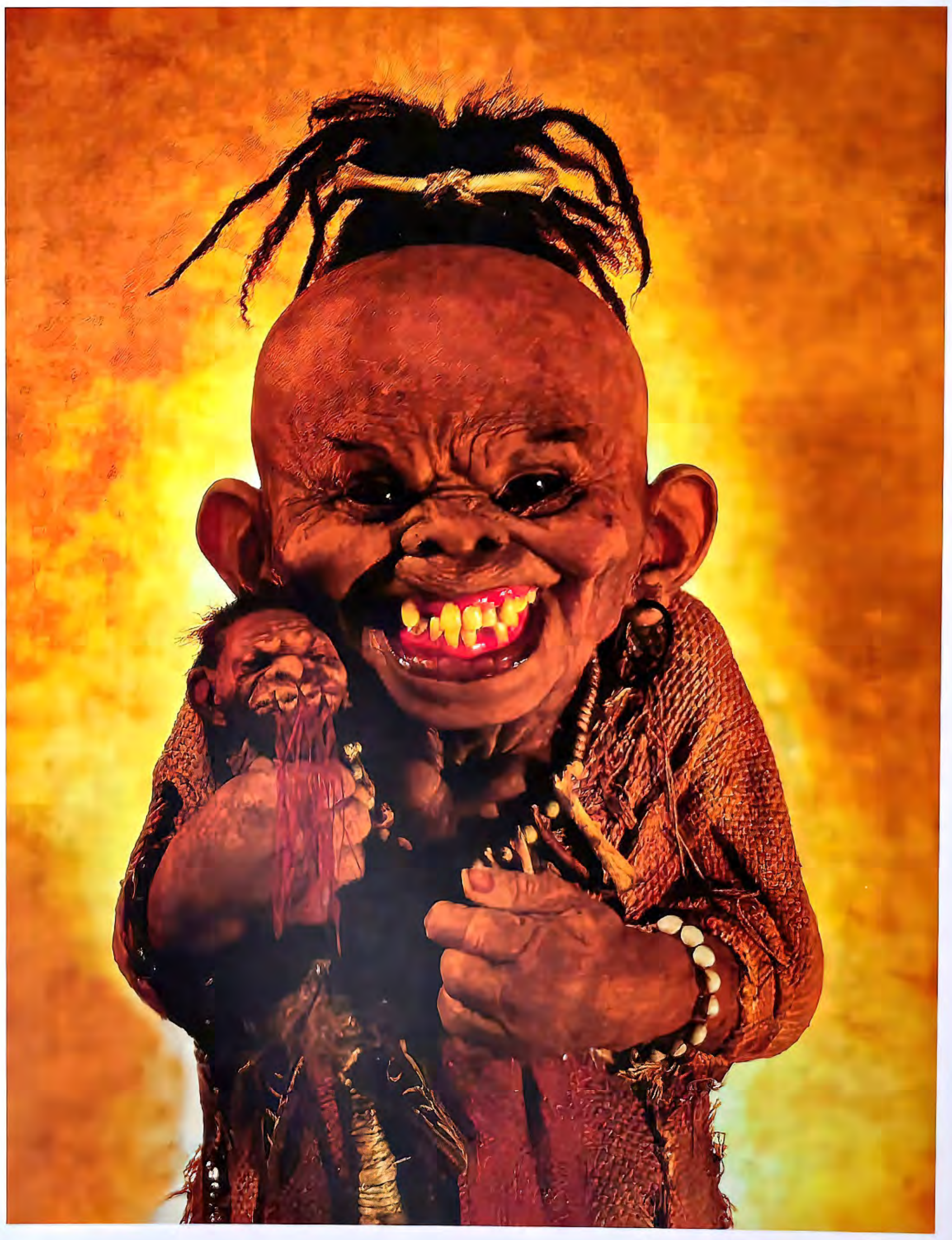
Vincent Villafranca

Art Director: *Paul Lizotte* *Client:* The Lizotte Collection *Title:* The Robo-Bike *Size:* 29"x10" *Medium:* Bronze



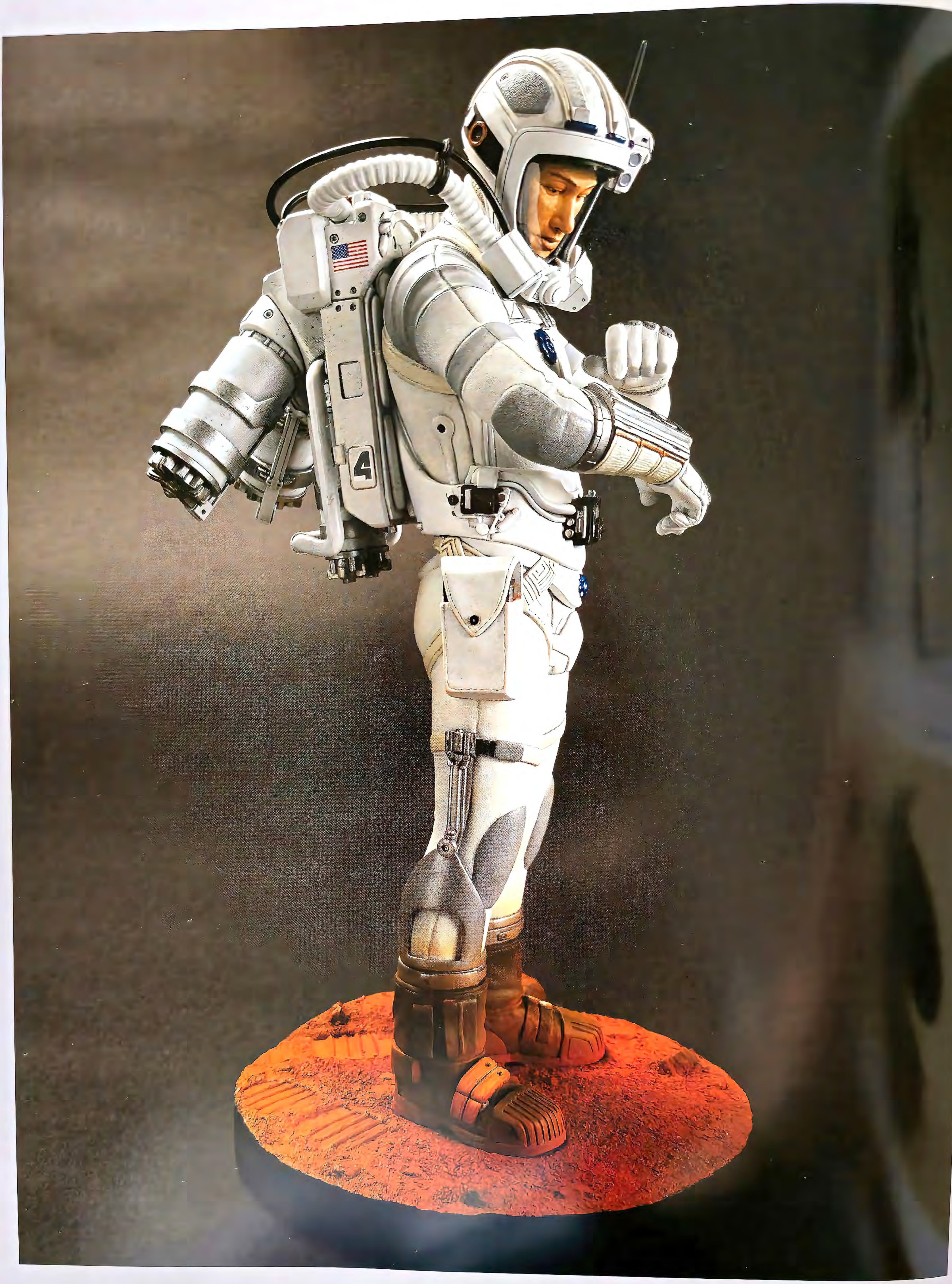
Tom Whittaker

Photographer: Mary Barah *Title:* The Bayman *Size:* 12"x26.25" *Medium:* Mixed



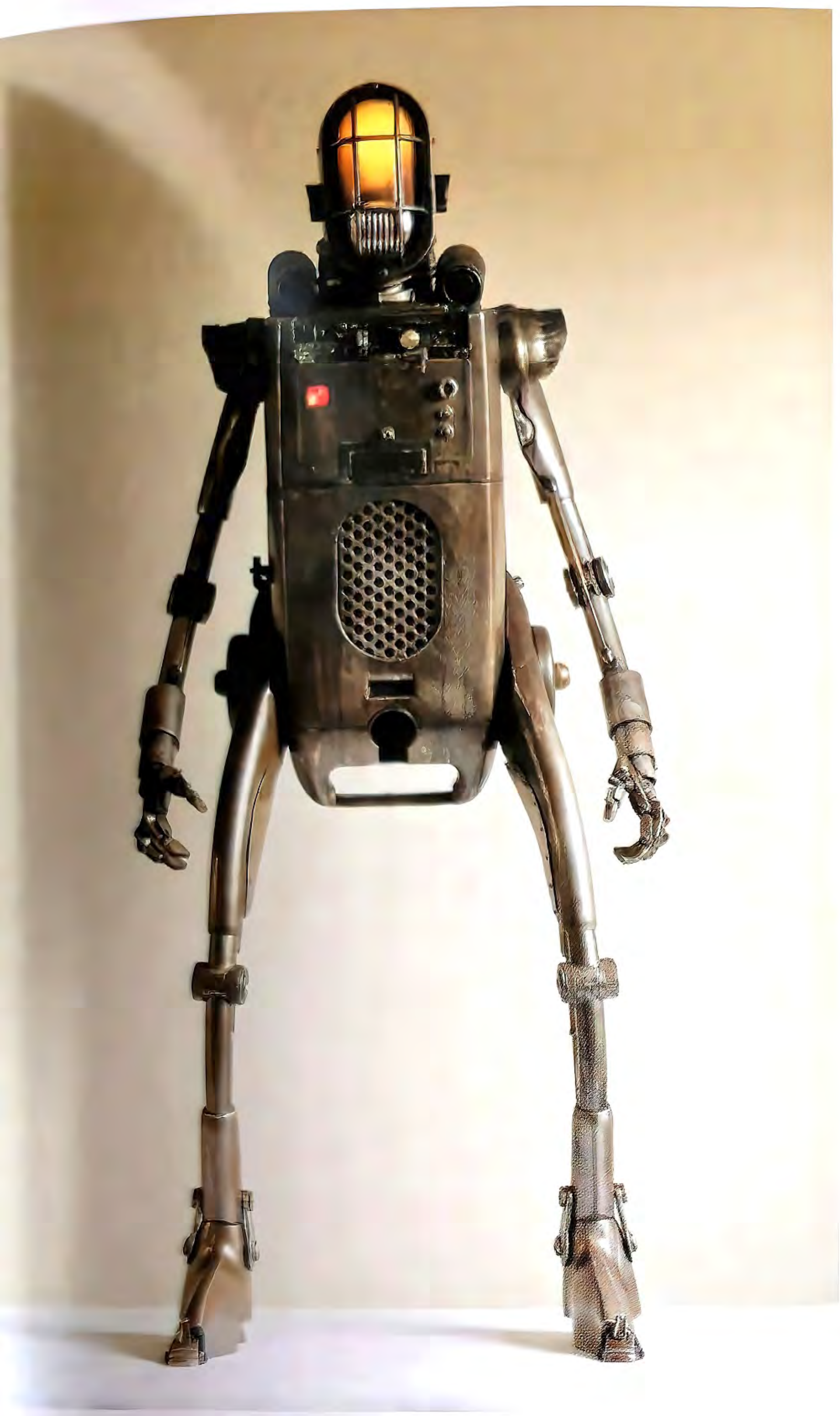
Thomas S. Kuebler

Title: Papa Boogedy *Size:* 26" Tall *Medium:* Silicone, mixed

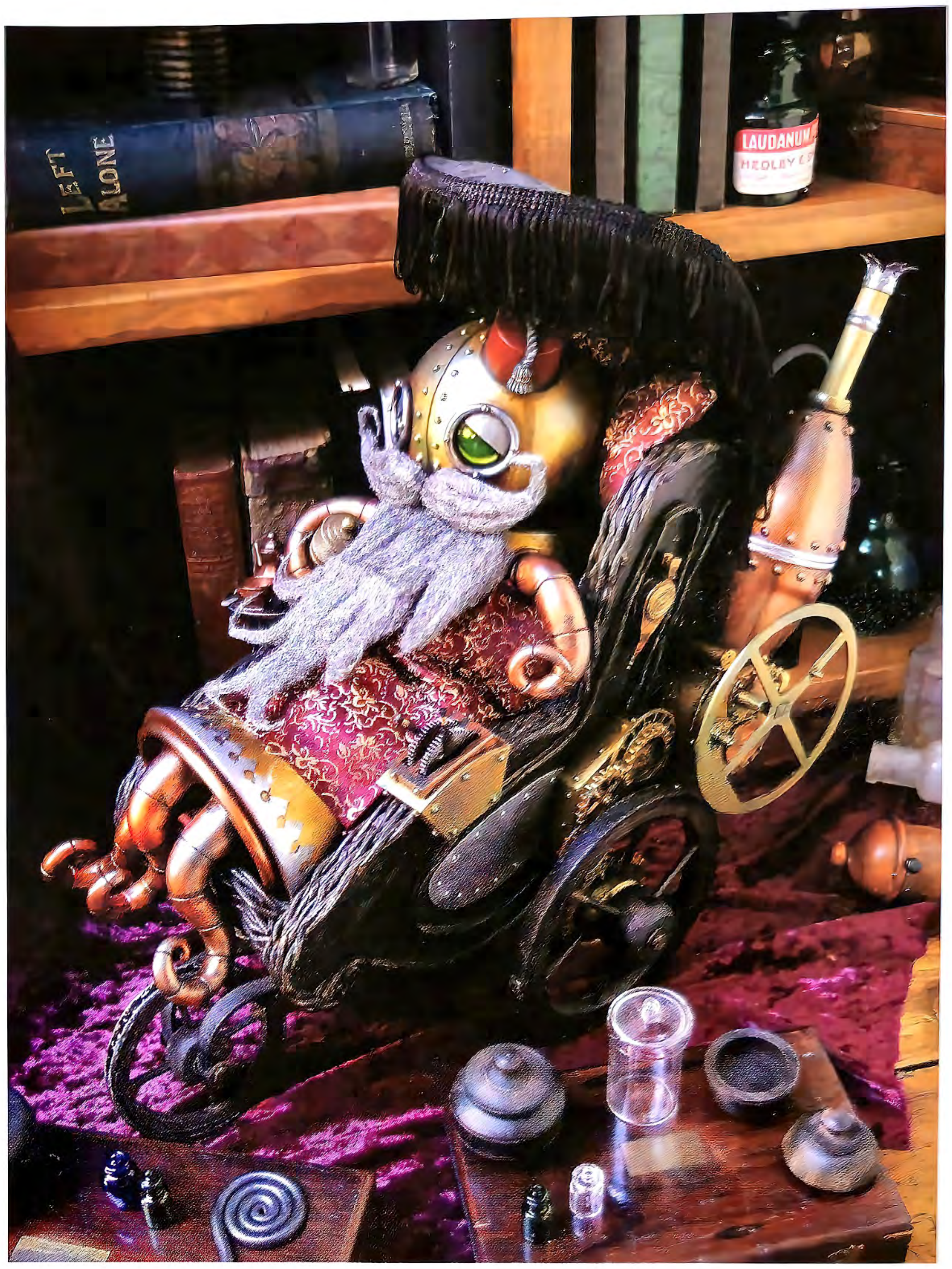


Toi Ogunyoku Jr

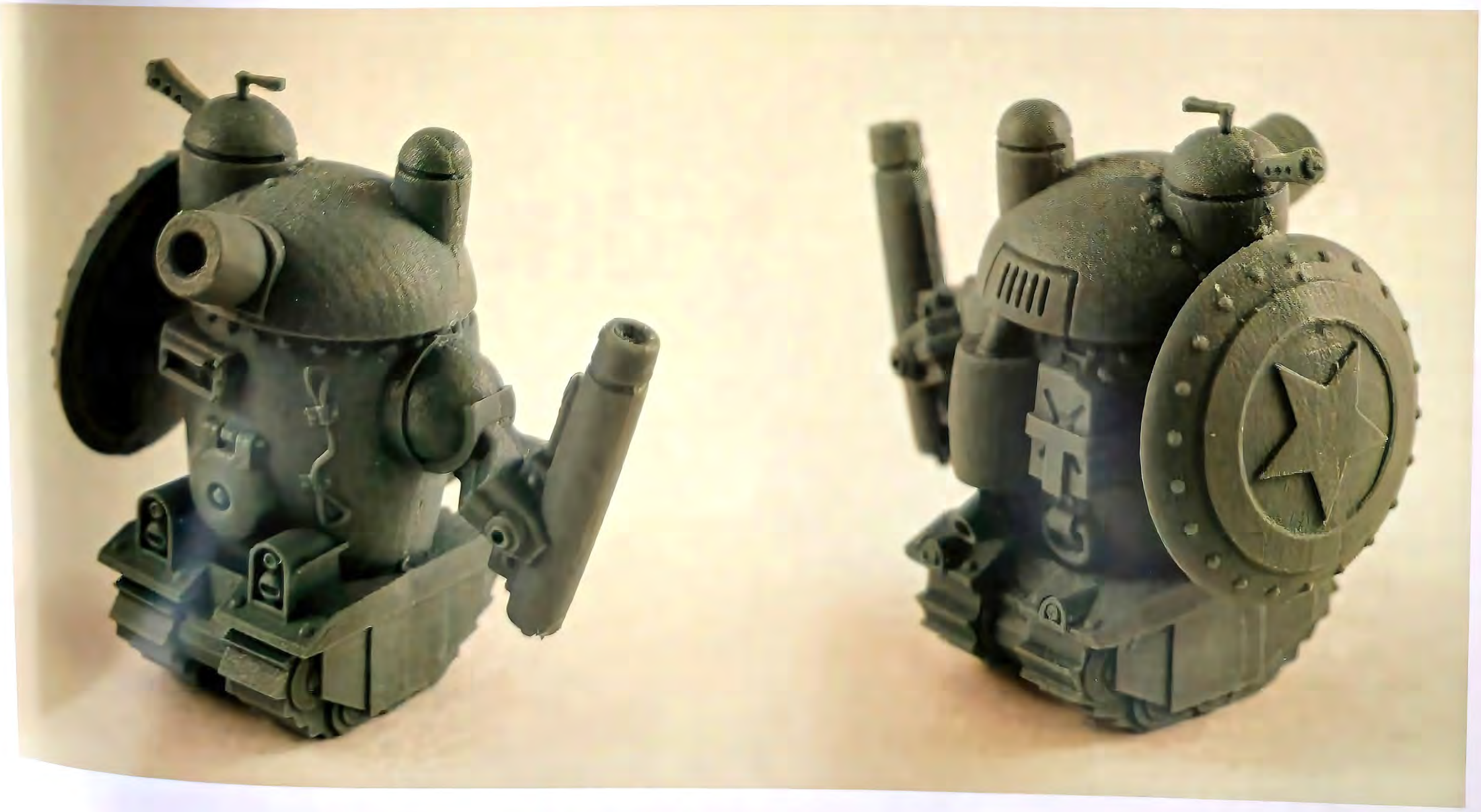
Designer: Kemp Remmillard *Title:* Astronaut *Size:* 1/6th scale *Medium:* Super sculpey, styrene



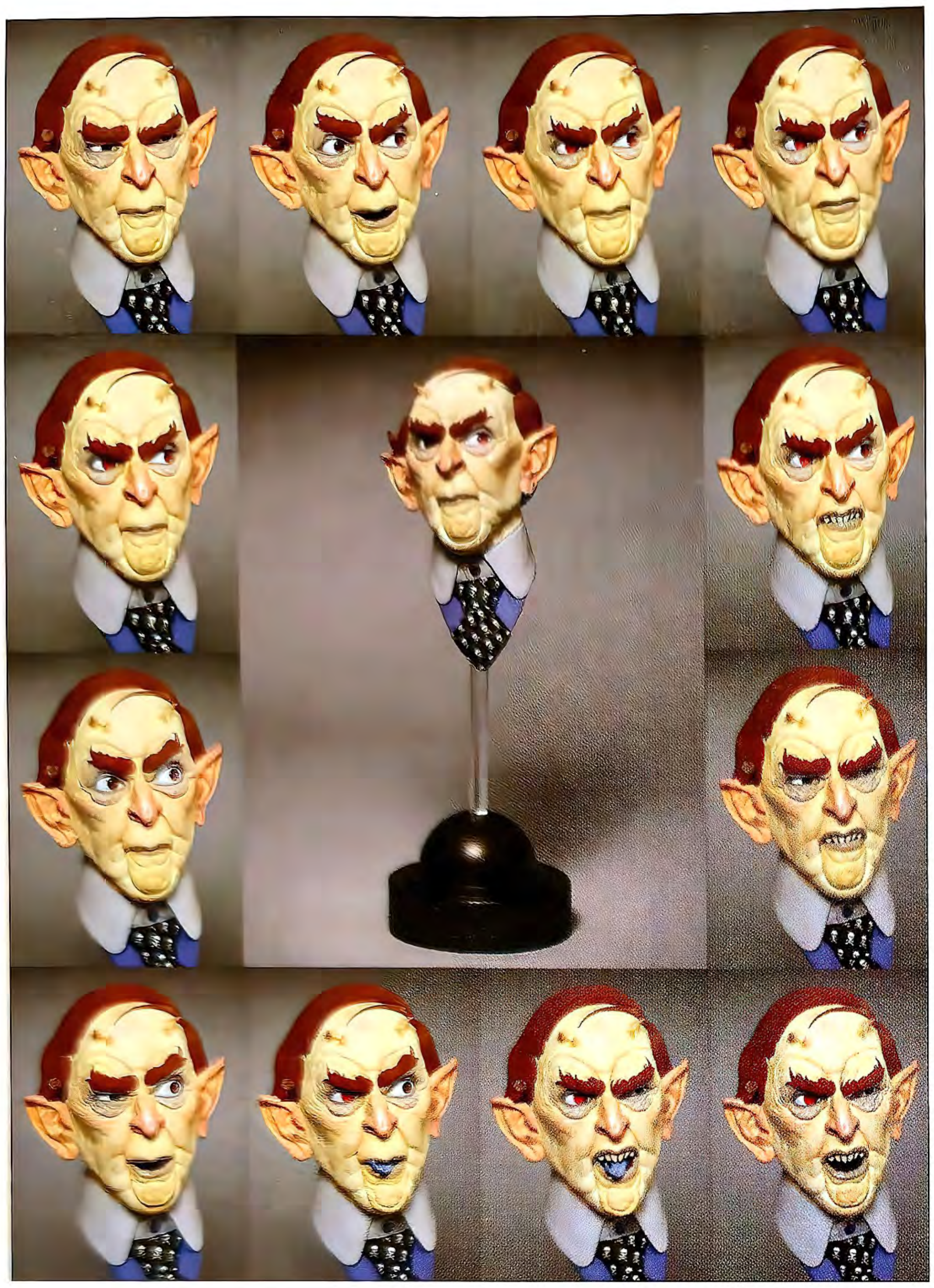
Jesse Gee
Title: Ampli-Fryer *Size:* 55"x20"x15" *Medium:* Mixed [found objects]



Bruce Whistlecraft aka Doktor A.
Title: Montague Grimshaw (The Elder) *Size:* 14" Tall *Medium:* Mixed

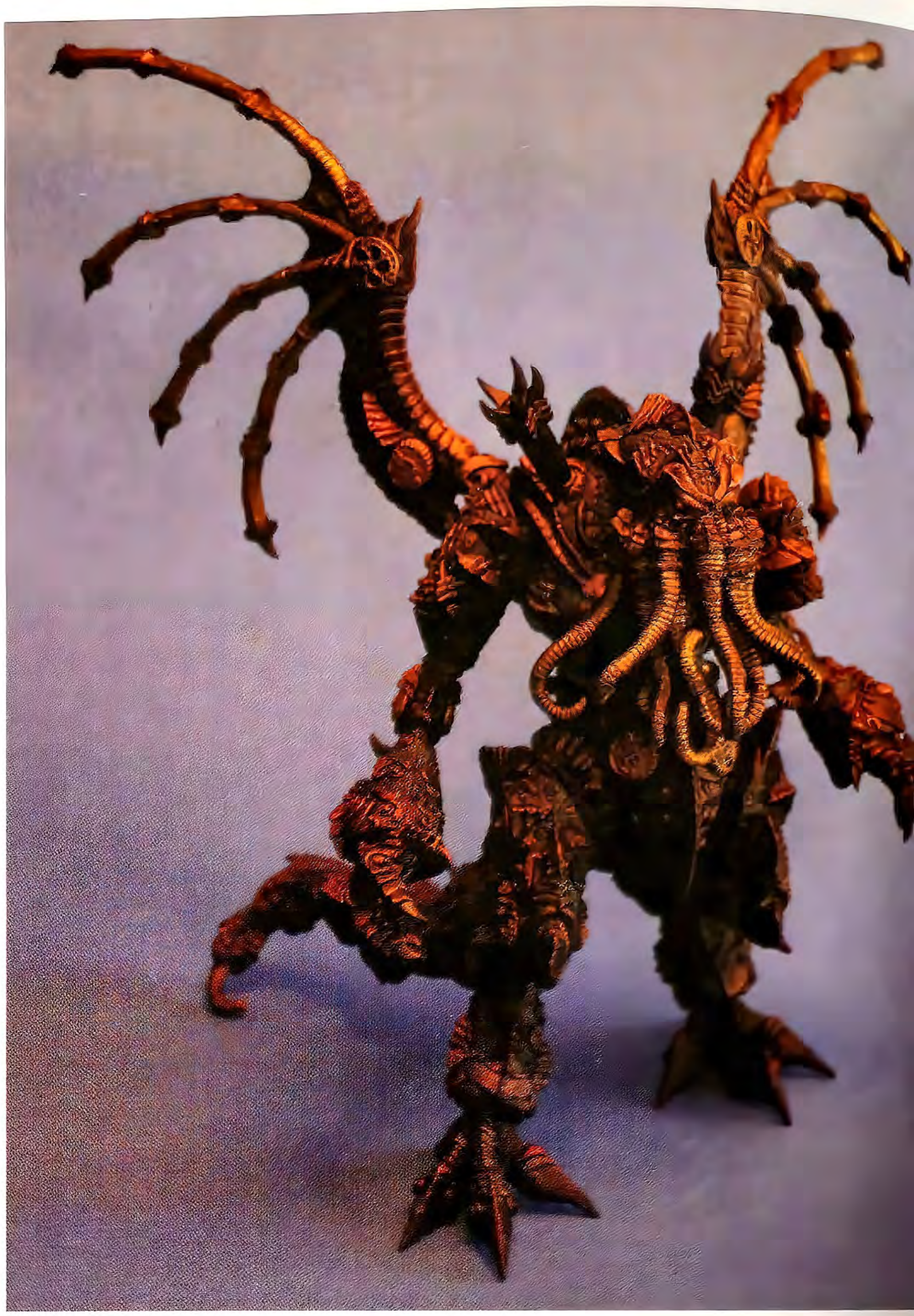


Ted Terranova
Client: Rivetwars.com *Title:* Vert Tank *Size:* 55mm Tall *Medium:* Resin



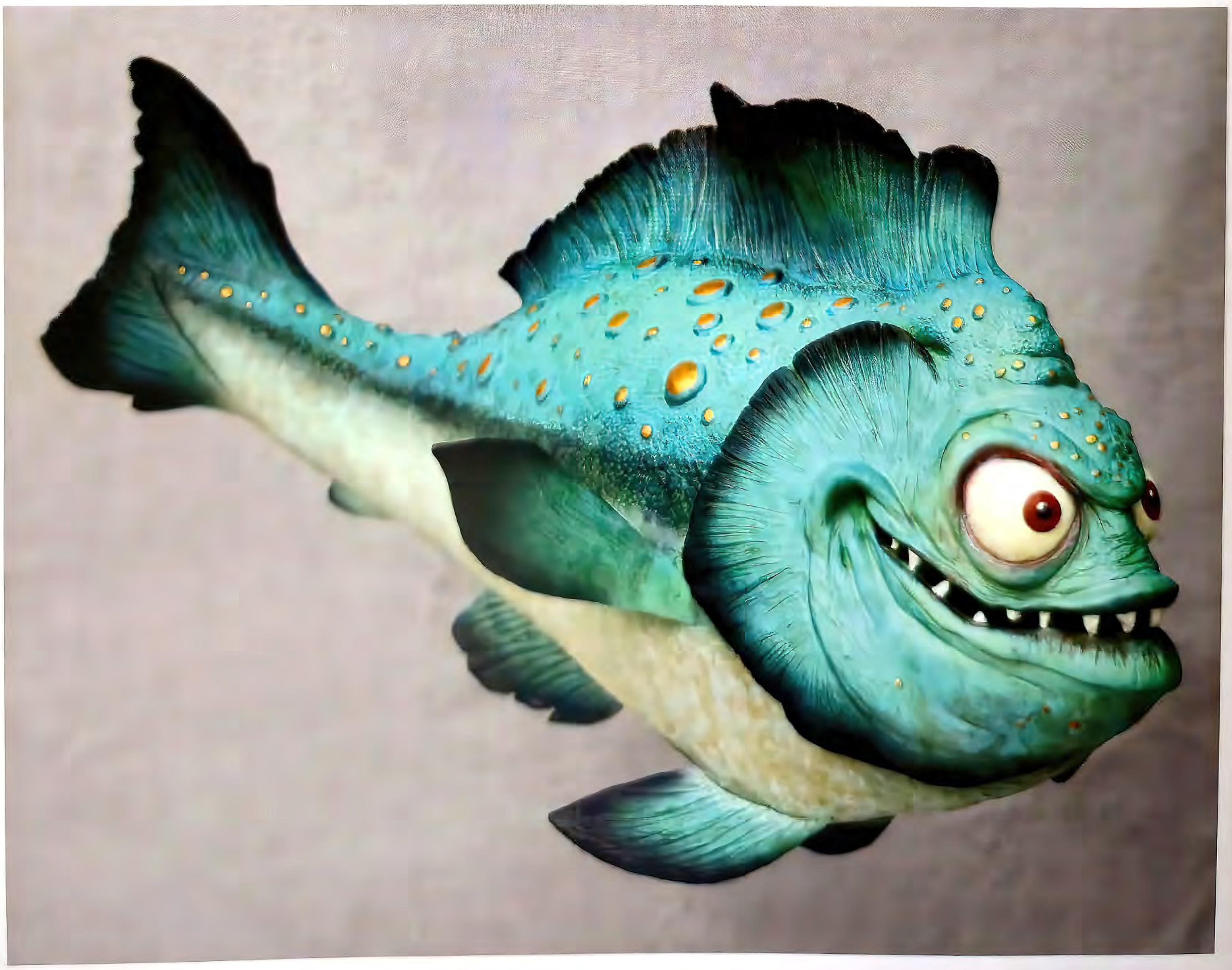
Tim Bruckner

Client: The Art Farm *Title:* Mr. B's Bookkeeper *Size:* 11" Tall *Medium:* Resin



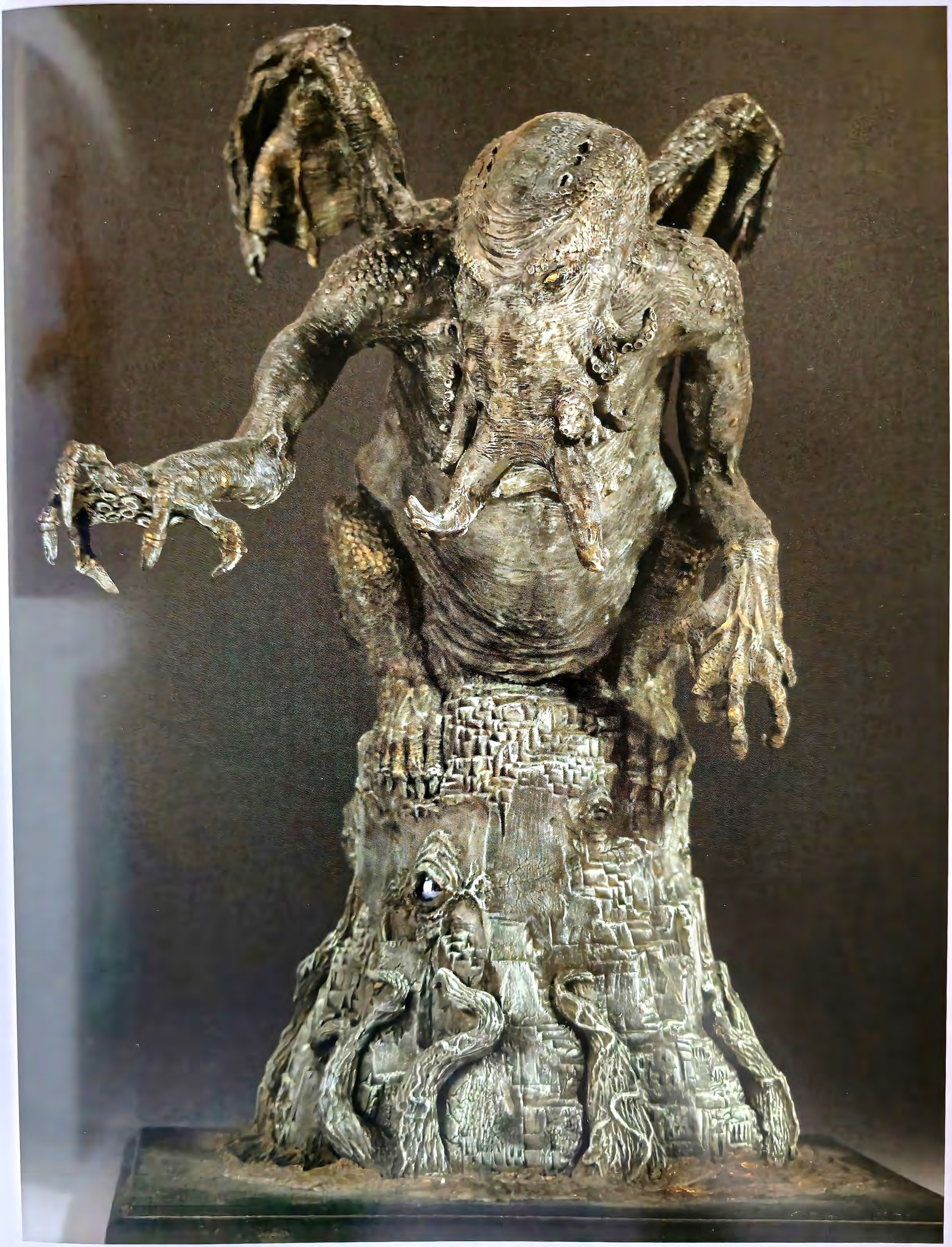
Shaun Gentry

Title: A Clockwork Cthulhu *Size:* 17" Tall *Medium:* Super sculpey



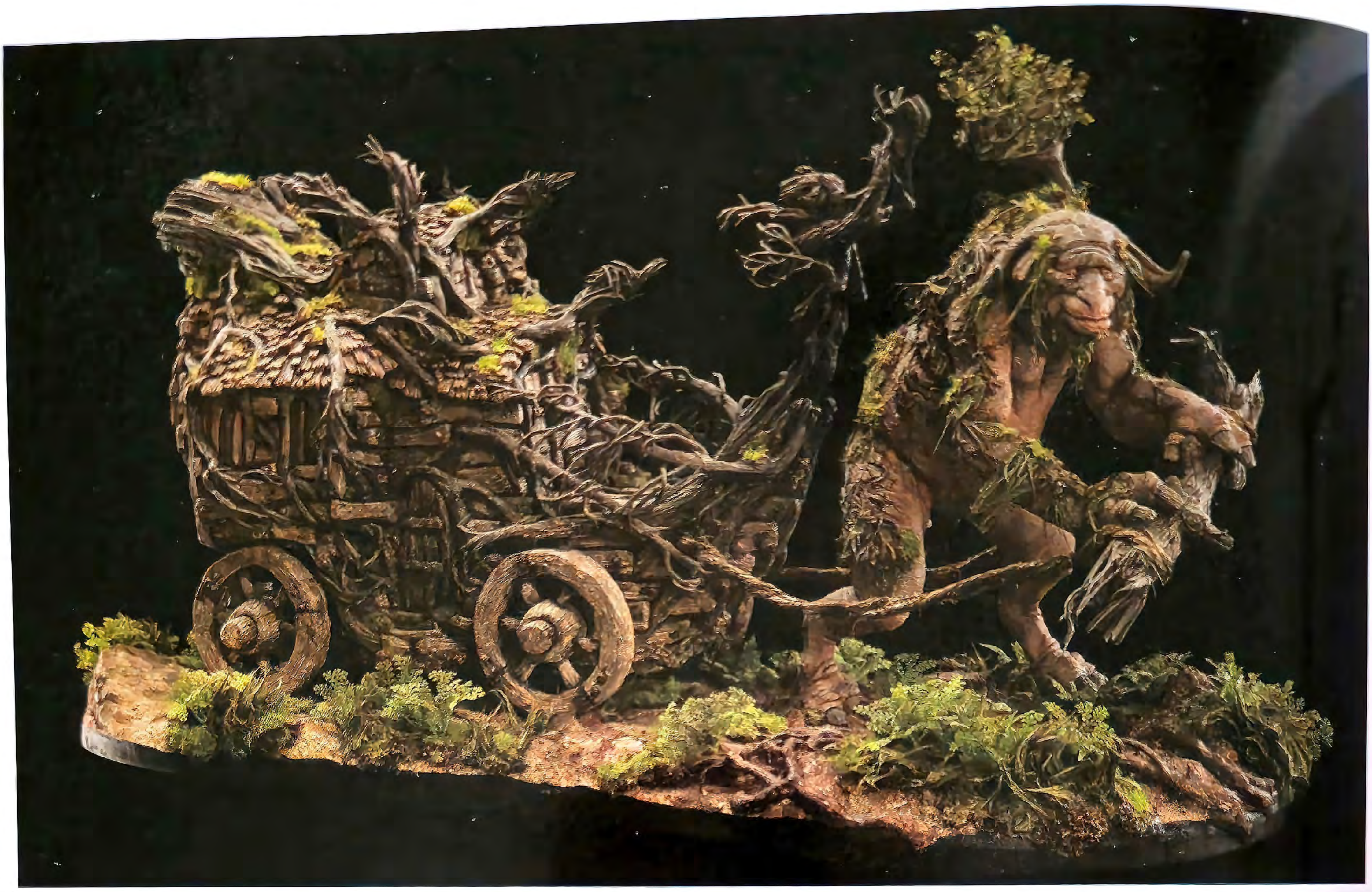
Randy Hand

Title: Vishy Vishy *Size:* 8.5"x8"x14" *Medium:* Clay [preliminary to bronze casting]

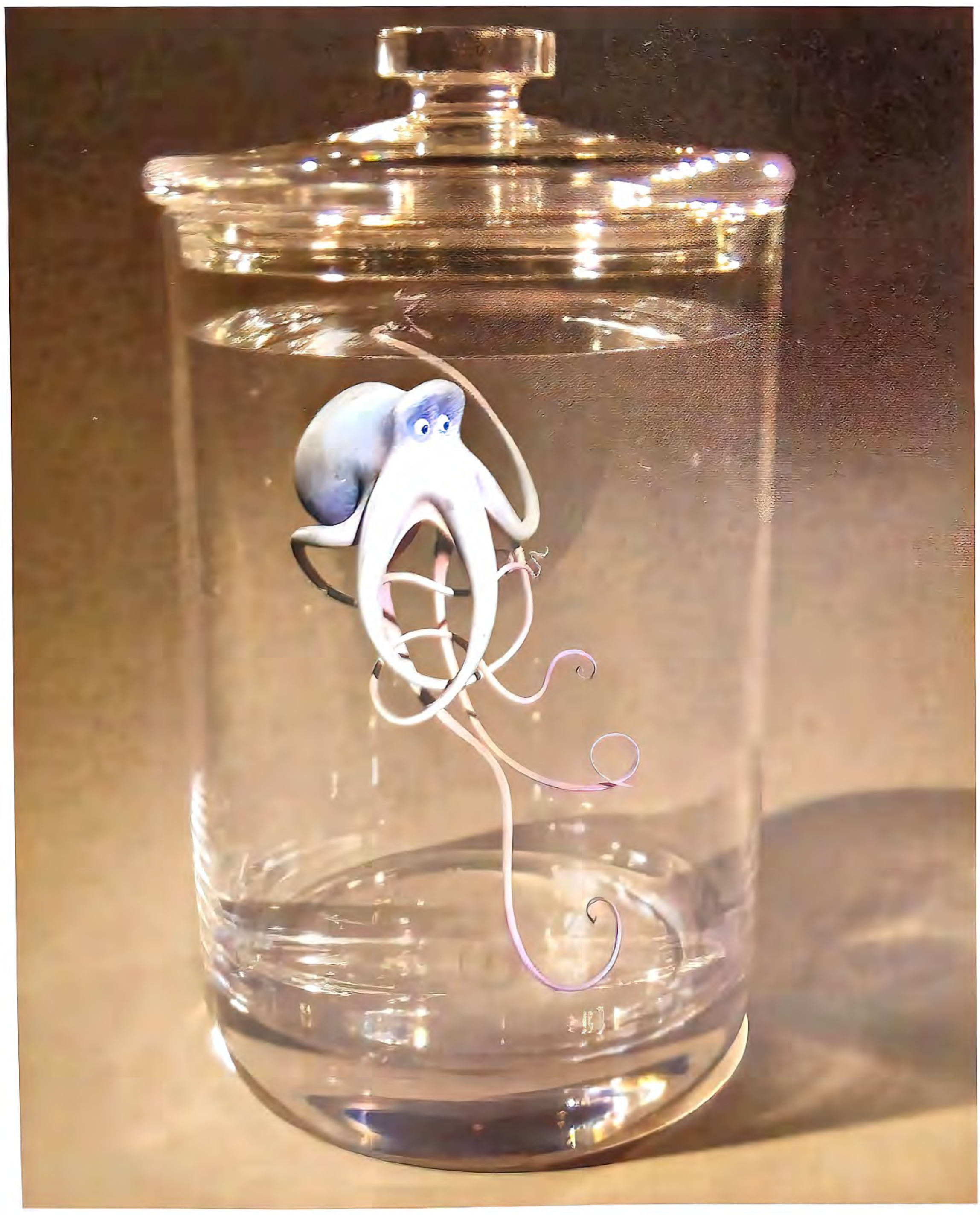


Brian Ford

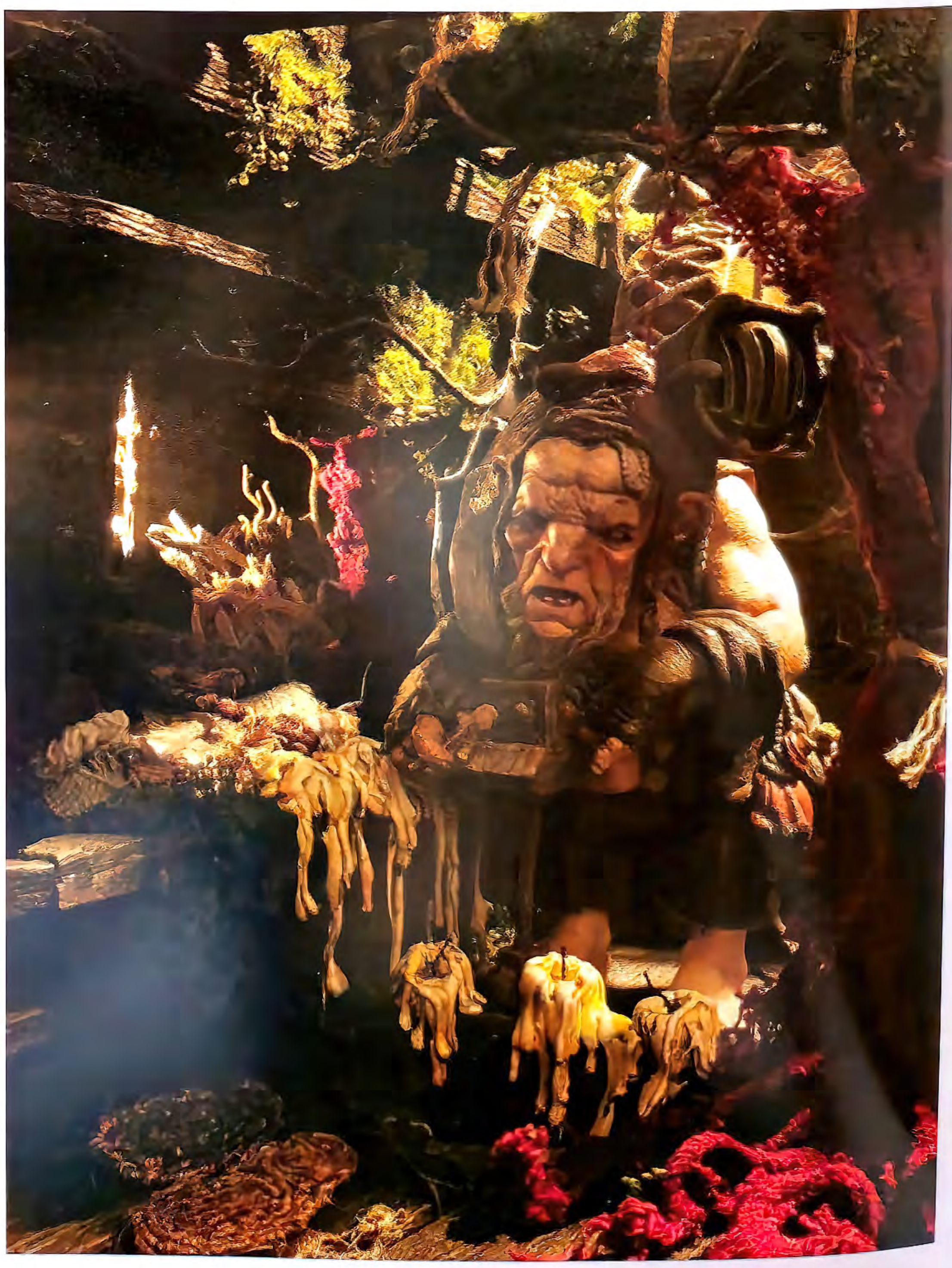
Title: Mr. C *Size:* 10"x14" *Medium:* Polymer clay



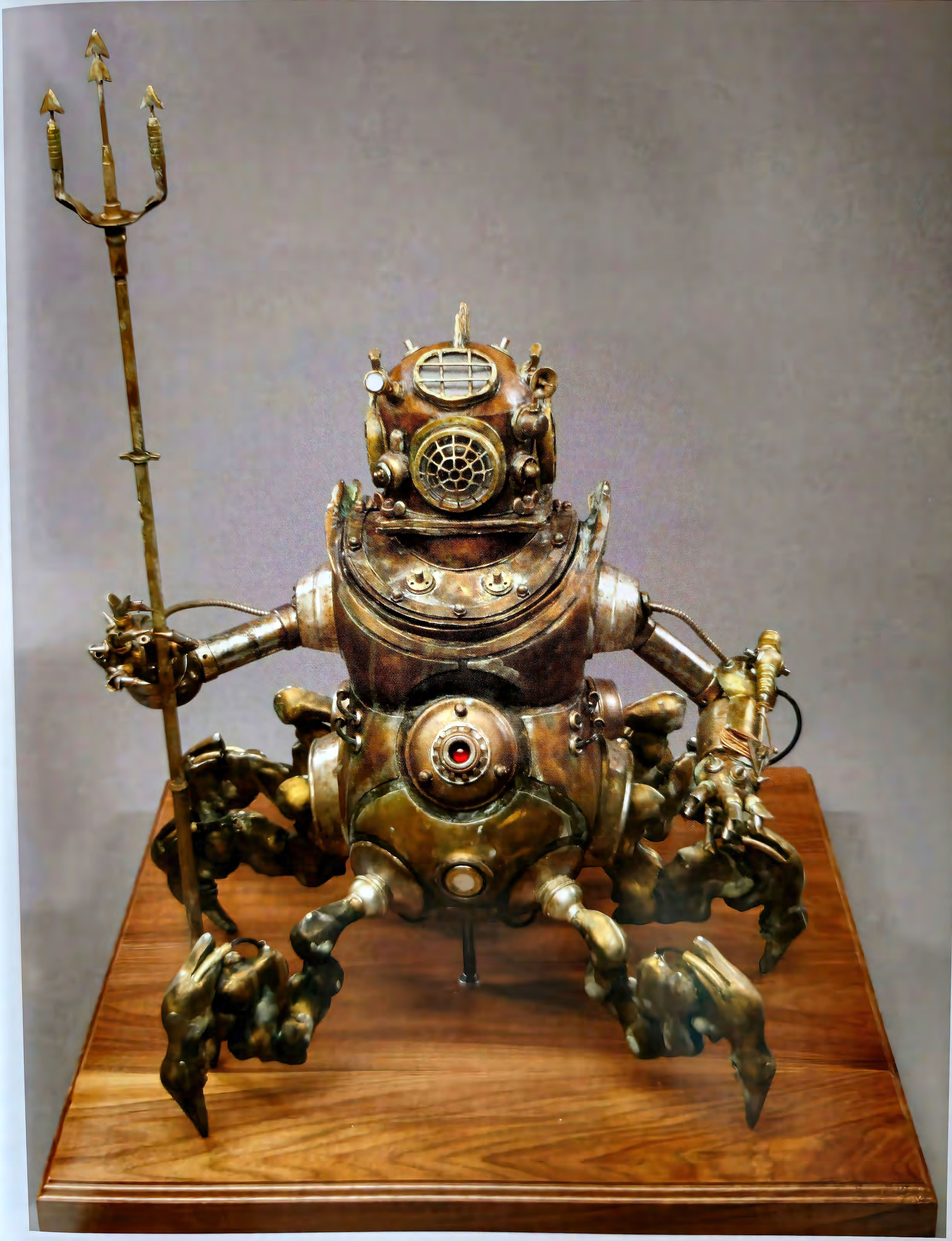
Johnny Fraser-Allen
Title: Troll Wagon *Medium:* Mixed



Michael Defeo
Photographer: *Olivier Tossan* *Client:* MD3D, Inc. *Title:* Octopus
Size: 5"x3"x3" *Medium:* Resin

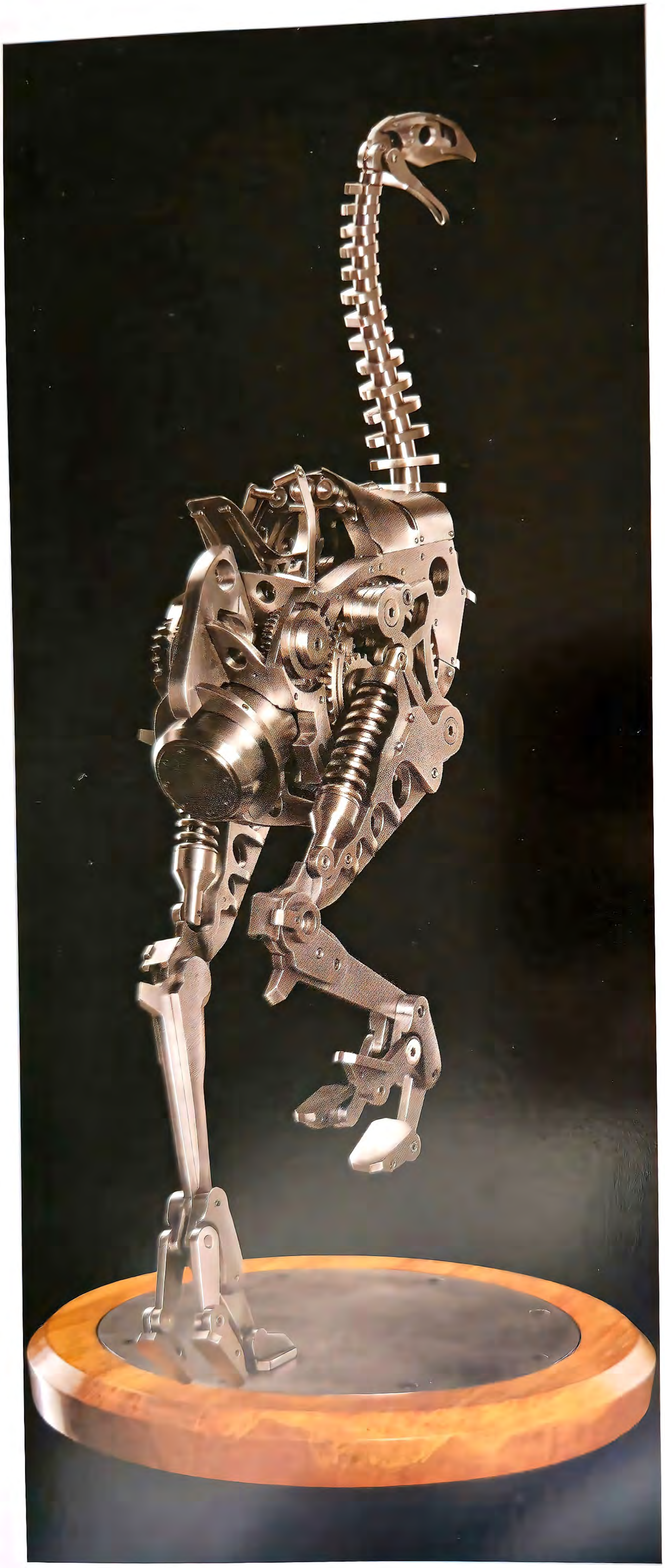


Johnny Fraser-Allen
Title: The Troubadour *Medium:* Mixed



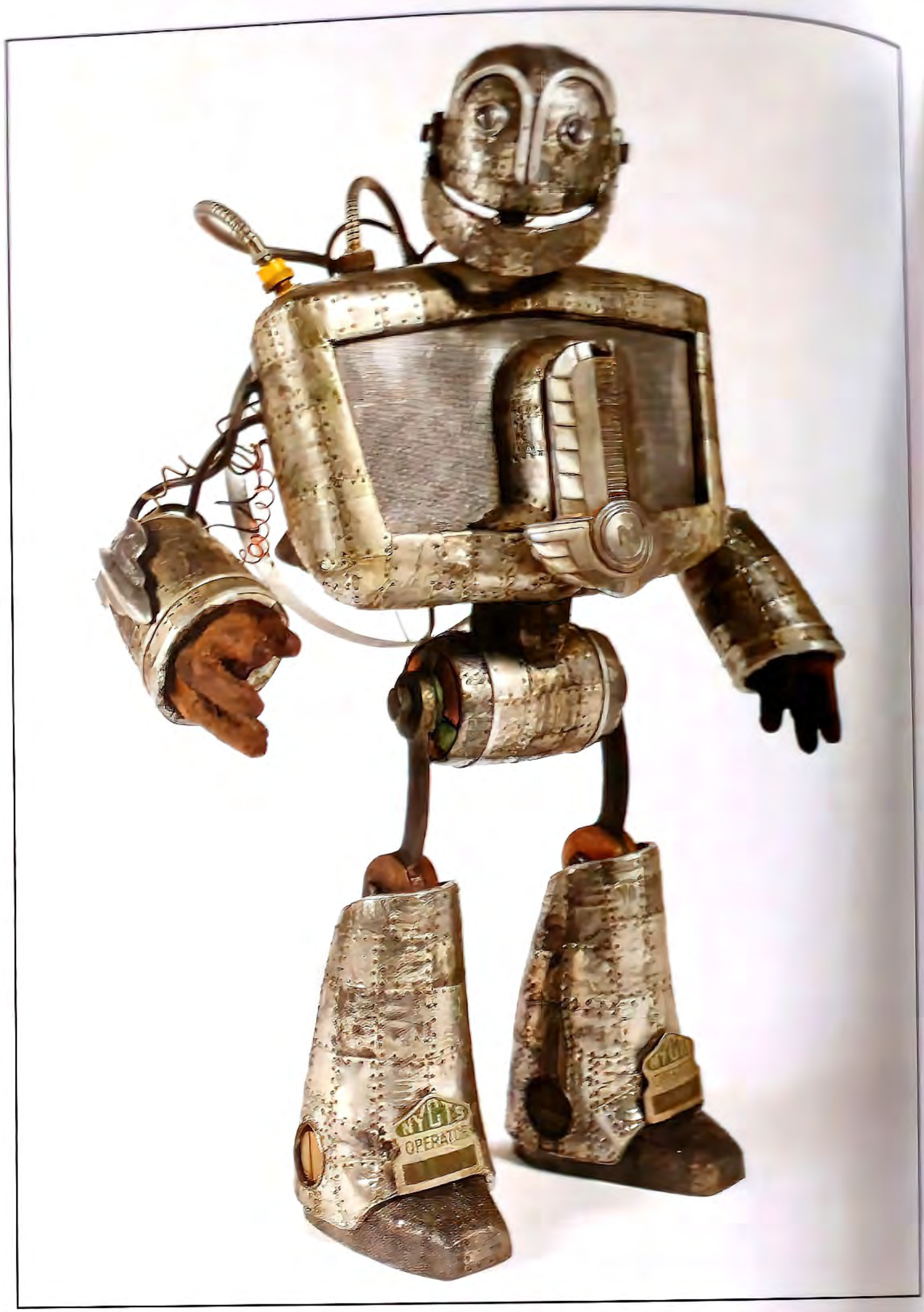
Dan Chudzinski

Photographer: Dave Casperson *Title:* The Grindylow *Size:* 24"x22.5"x26" *Medium:* Mixed



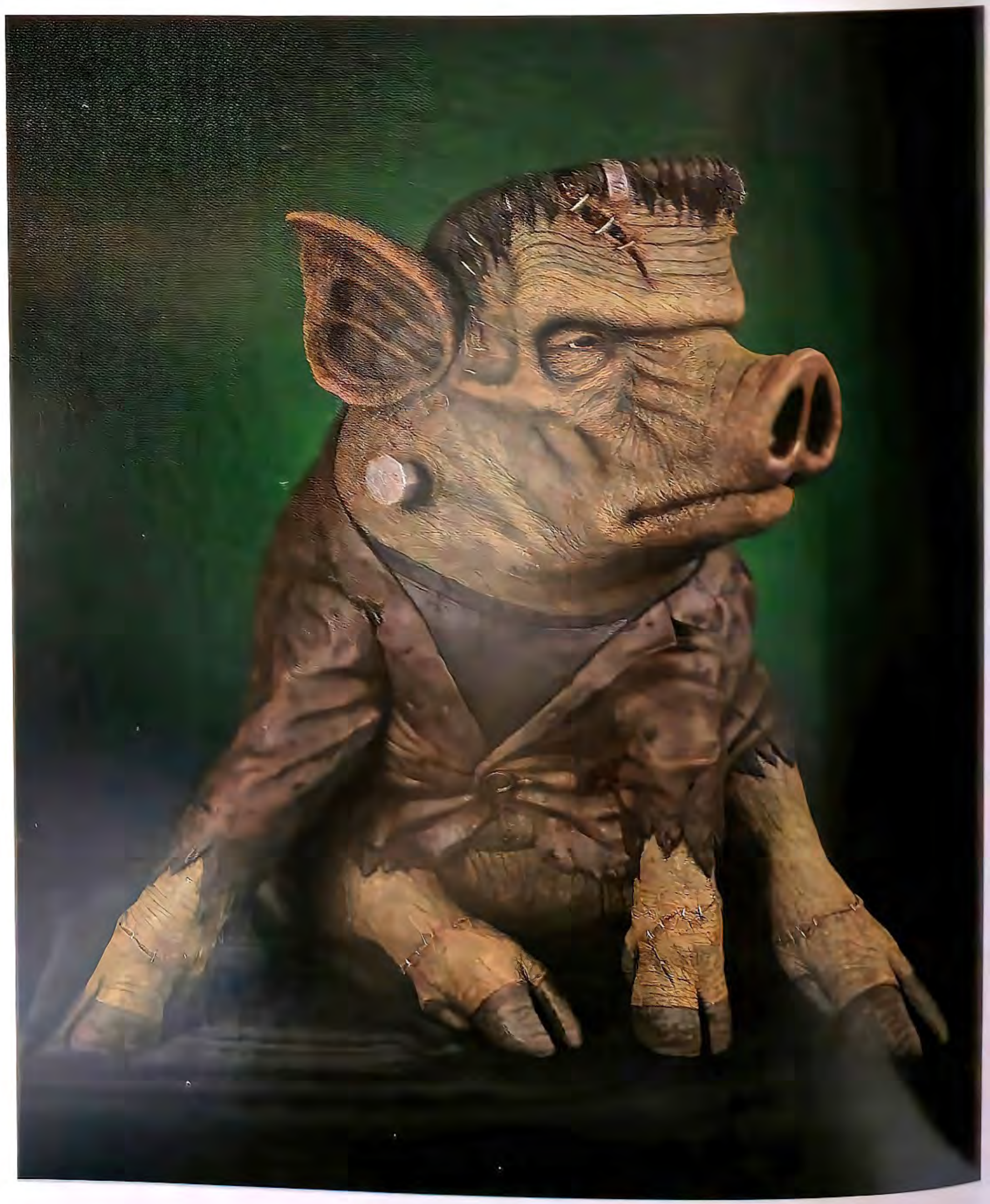
Stephen Lambert

Photographer: Steve Unwin *Title:* M.O.A.BOT *Size:* 400mm x 800mm *Medium:* Steel



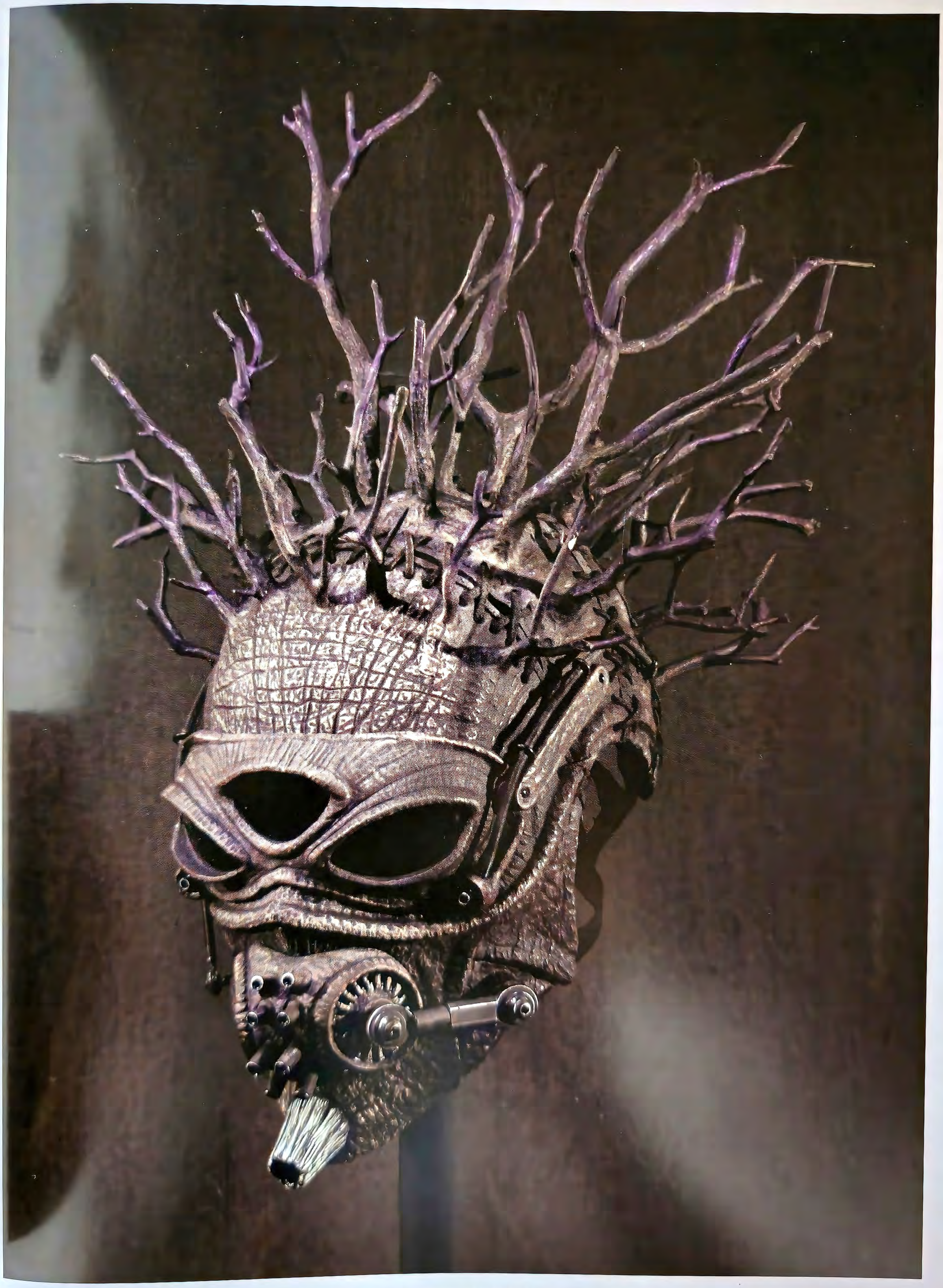
Mike Rivamonte

Title: Tank *Size:* 33" Tall *Medium:* Mixed



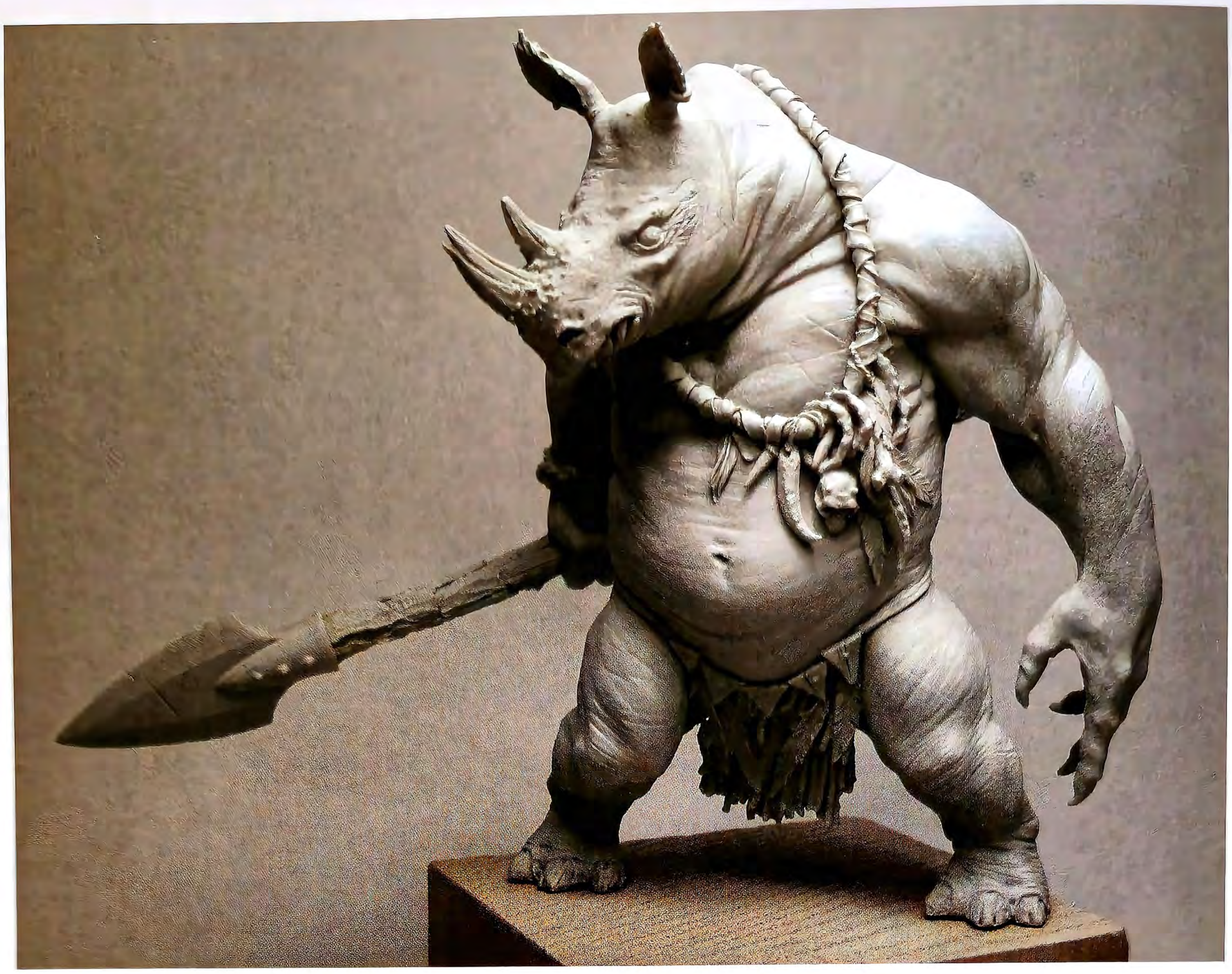
J. Anthony Kosar

Photographer: Bear McGivney *Title:* Boaris Frankenswine
Size: 30"x30.5"x32" *Medium:* Mixed



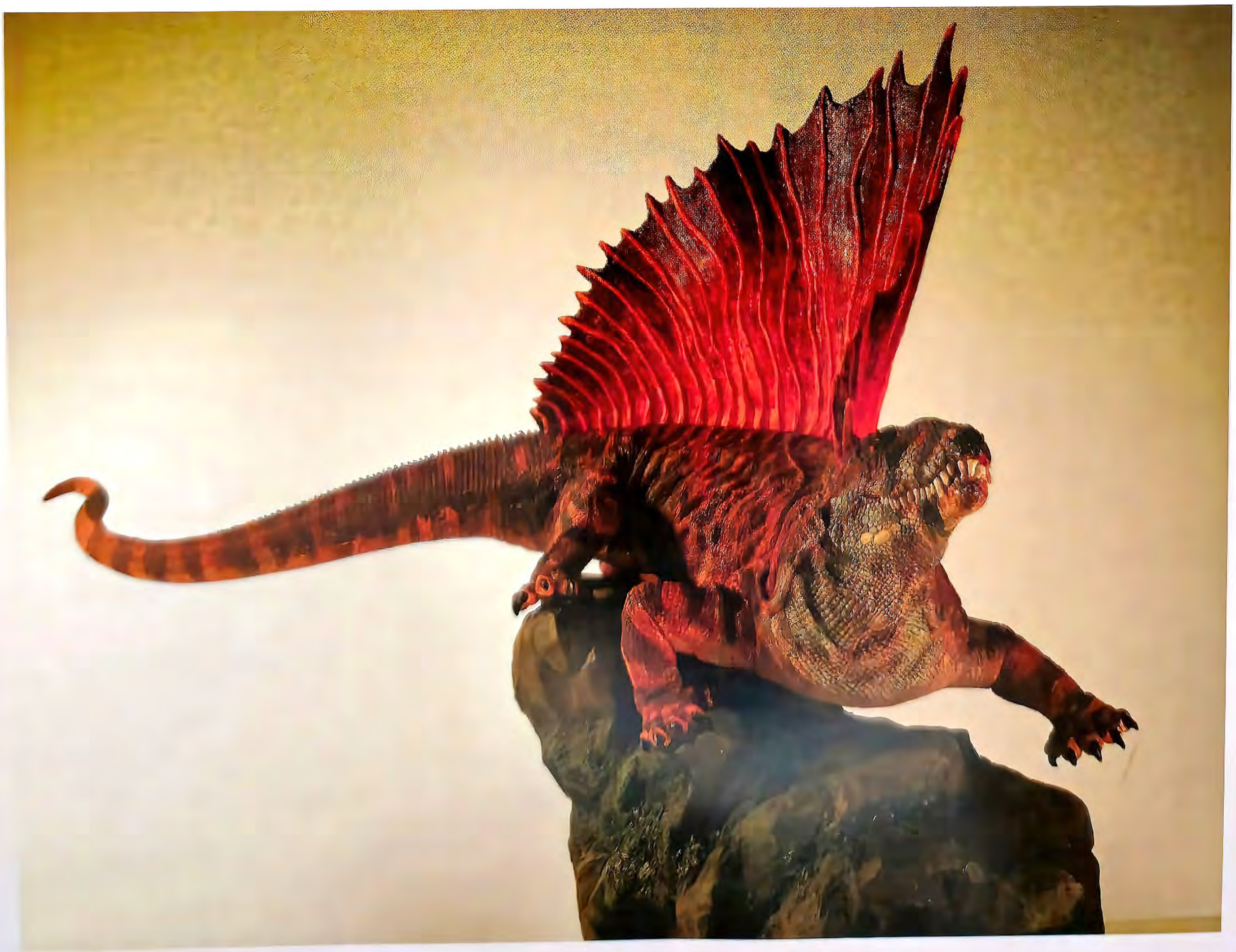
Bruce D. Mitchell

Photographer: Lola Mitchell *Title:* The Thicket *Size:* 17"x14"x16" *Medium:* Mixed



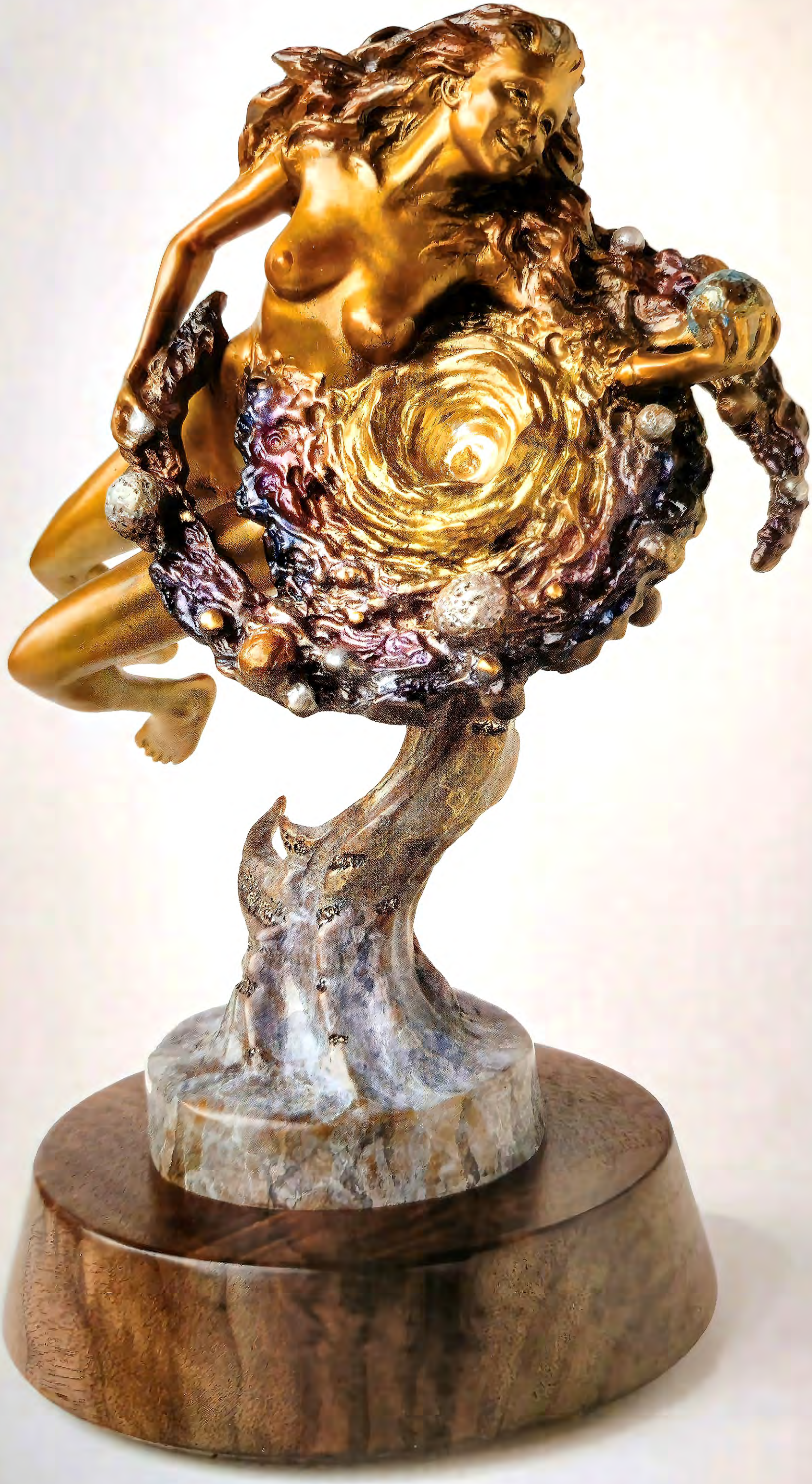
Allan Carrasco

Title: Rhinotaur *Medium:* Polymer clay



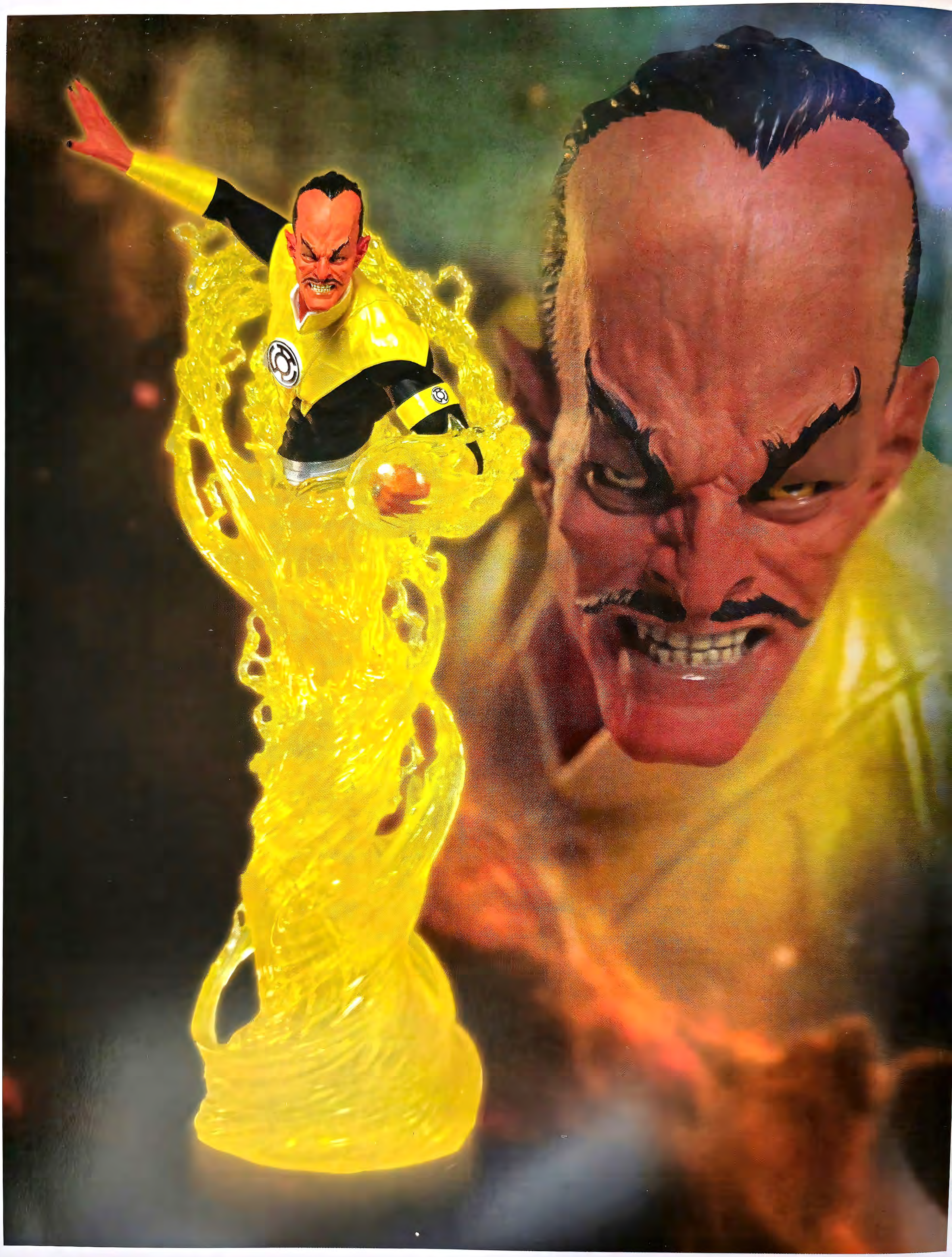
David Silva

Client: Creative Beast Studio *Title:* Permian Predator *Size:* 15"x11" *Medium:* Painted resin



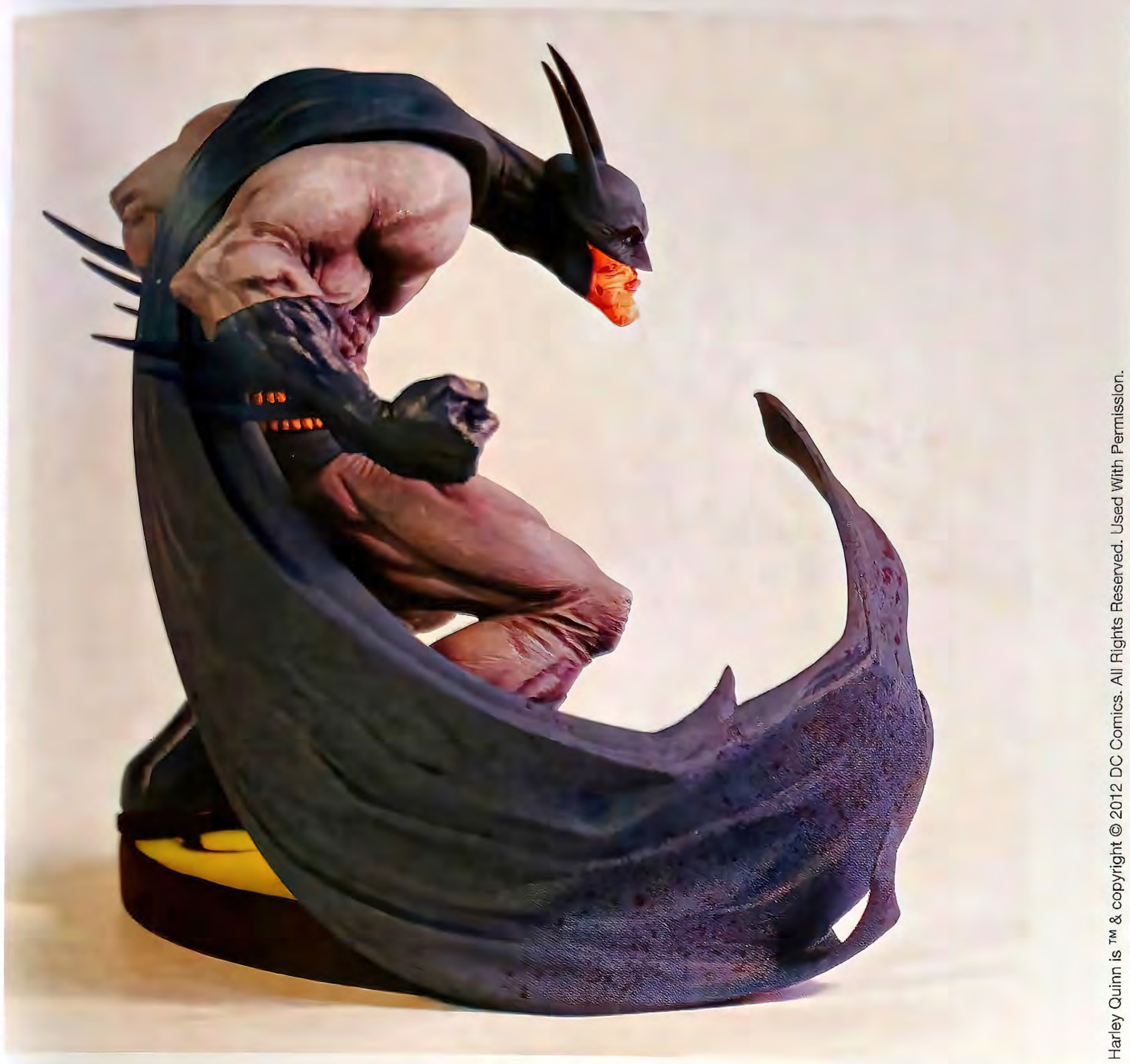
Levi Fitch

Photographer: Brent Jones *Title:* Feminine Presence *Size:* 9”x8” *Medium:* Bronze



Tim Bruckner

Art Director: Tim Bruckner/Georg Brewer *Designer:* Tim Bruckner *Client:* DC Direct *Title:* DC Dynamics: Sinestro *Size:* 13.25" Tall *Medium:* Resin



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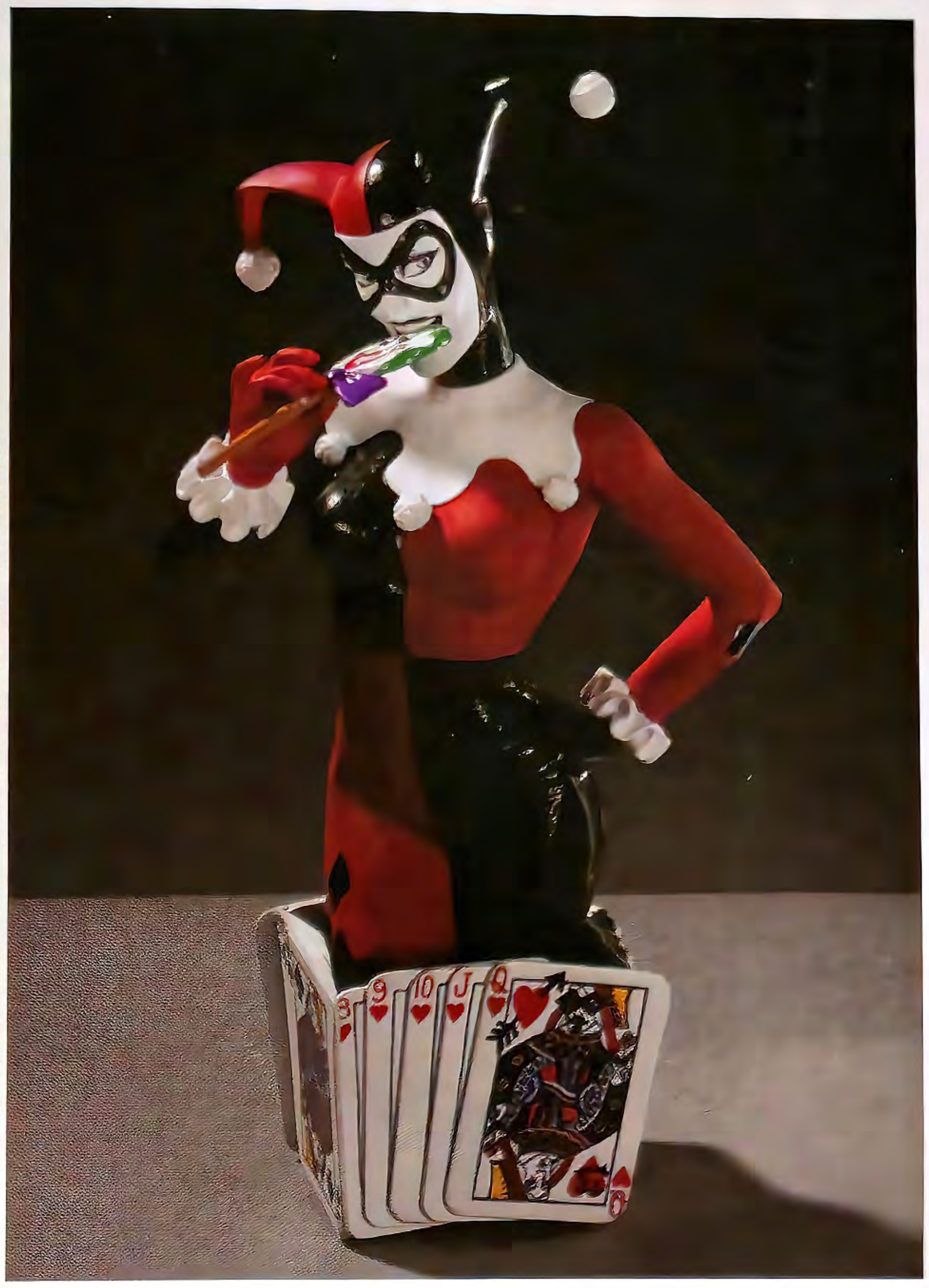
Jonathan Matthews

Art Director: Shawn Knapp *Designer:* Sam Keith
Client: DC Direct *Title:* Batman Black and White
Size: 7" Tall *Medium:* Painted resin



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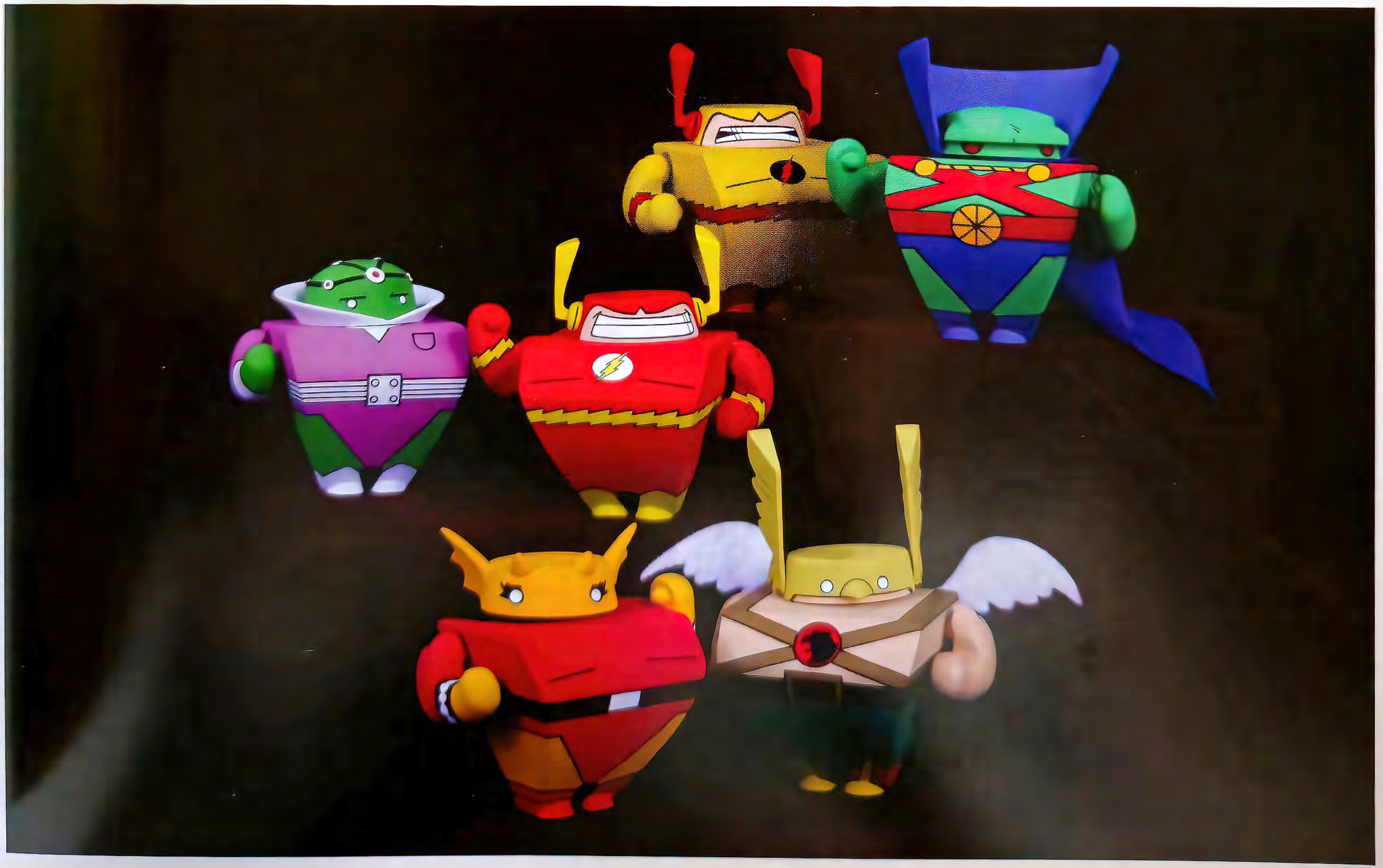
Jim Maddox

Art Director: John Santagada *Designer:* Amanda Conner
Painter: Brandy Anderson *Client:* DC Direct
Title: Women of the DCU: Harley Quinn *Size:* 6.5" Tall *Medium:* Resin



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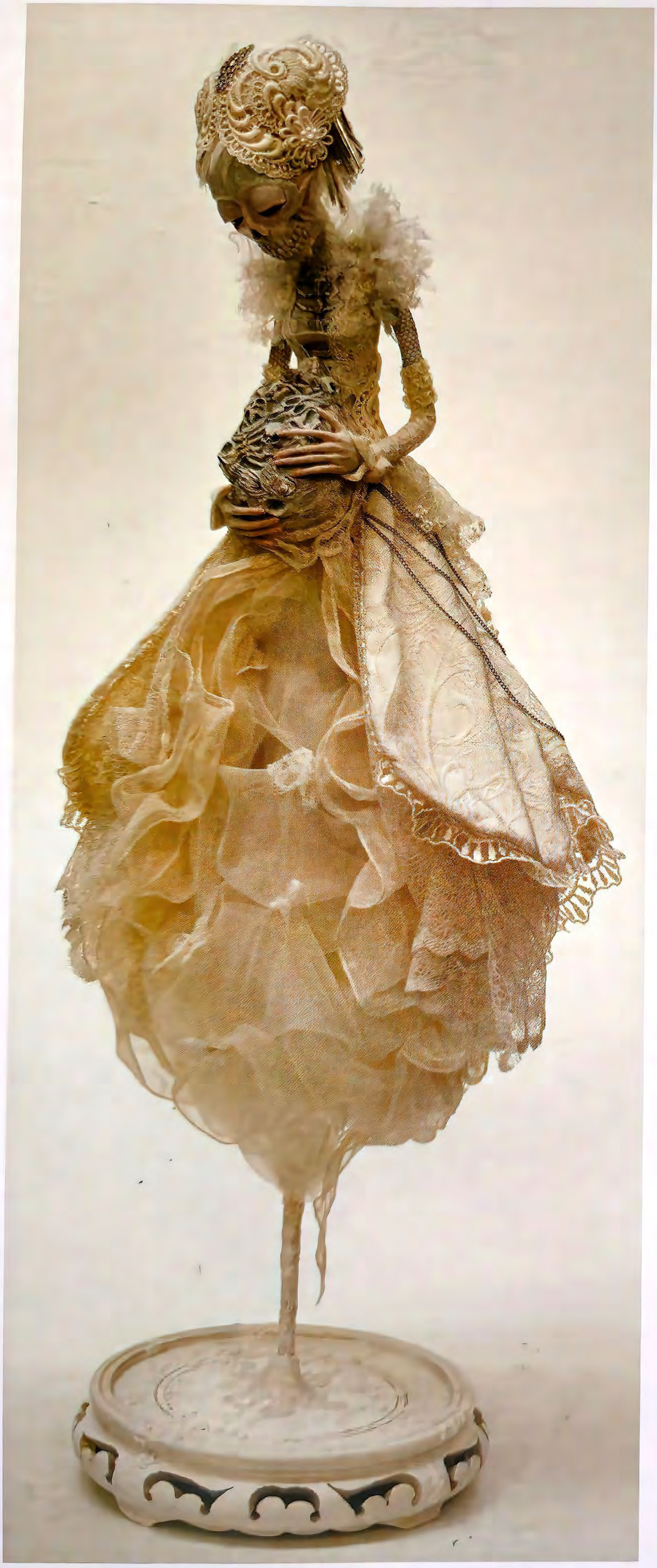
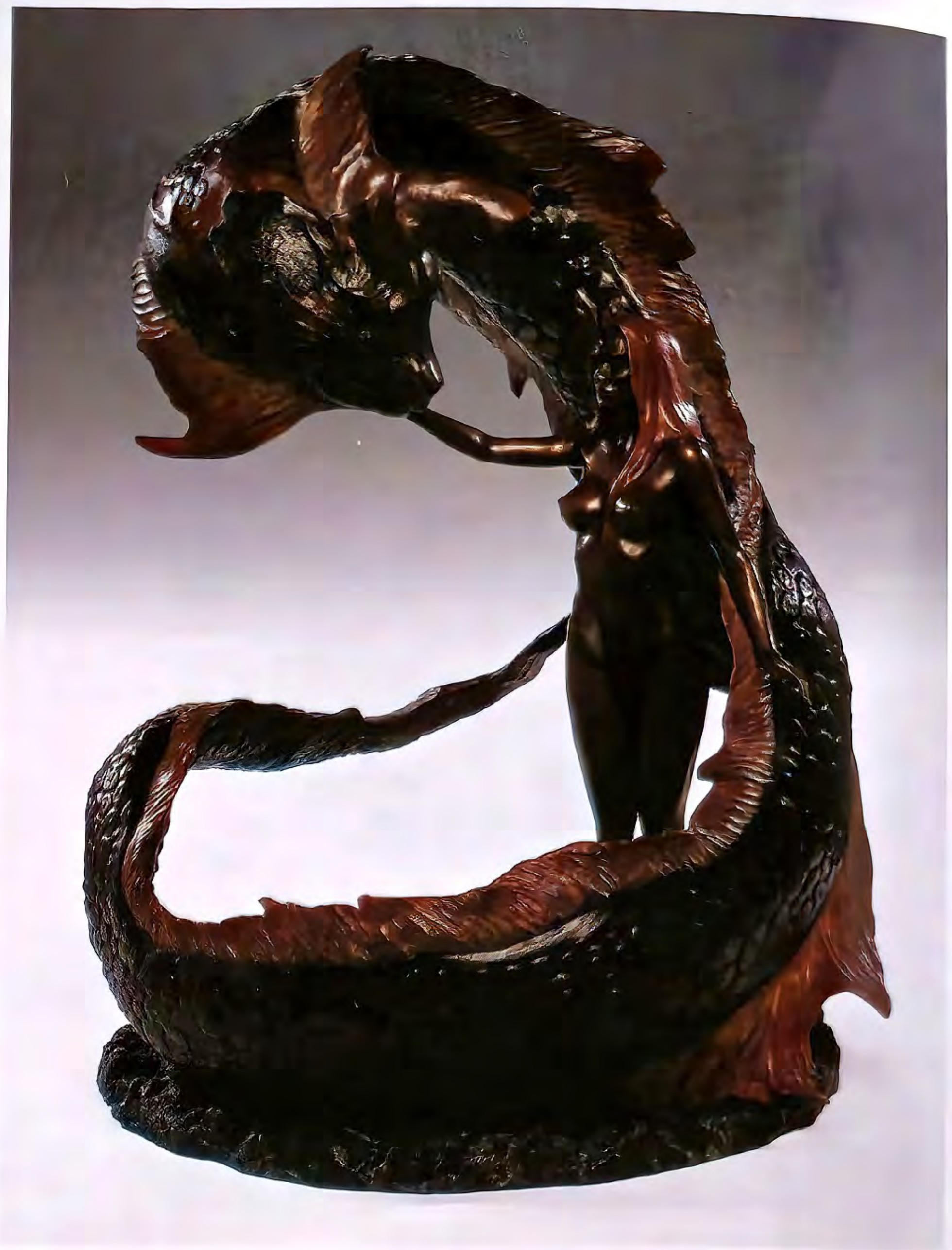
Joshua Sutton

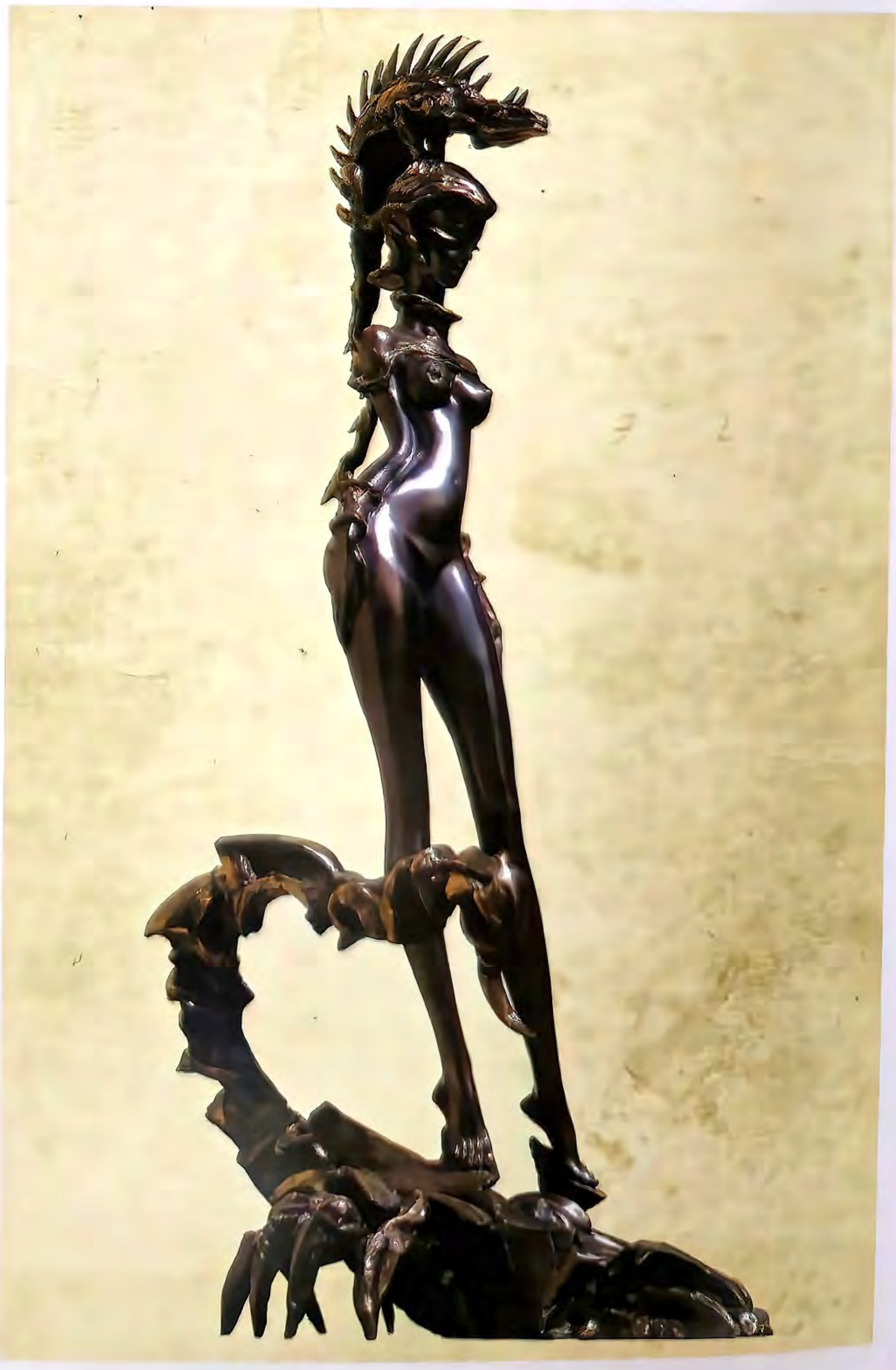
Art Director: John Santagada *Designer:* John Santagada *Client:* DC Direct *Title:* Blammoids! Series 4 *Size:* 3" Tall *Medium:* Resin



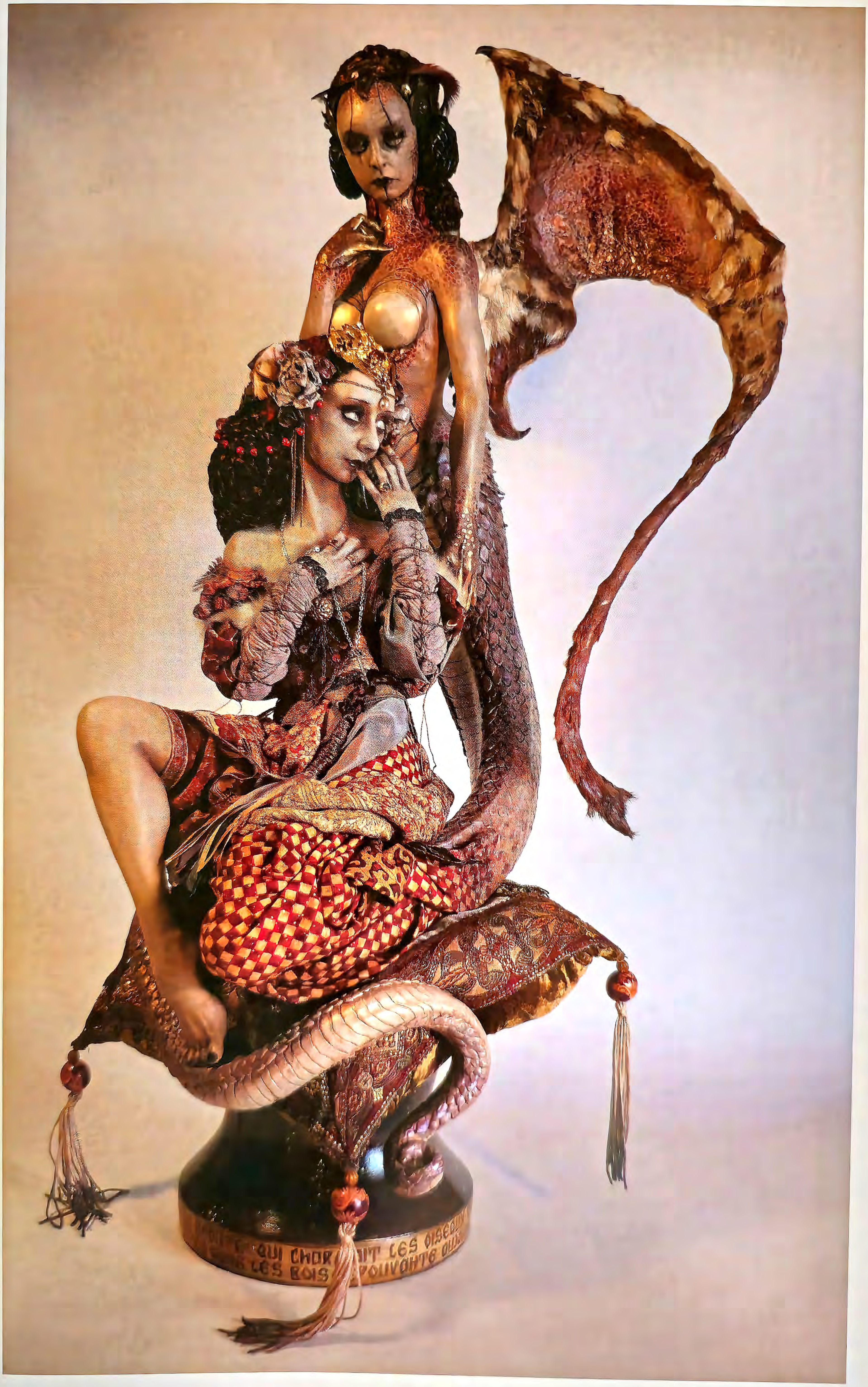
Christine Polis
Title: Expecting *Size:* 65cm *Medium:* Mixed



Yongkiat Karnchanapayap
Designer: Onuma Chintana Sathit *Client:* Himmapan *Title:* Lady of Naga *Size:* 20"x20"x24" *Medium:* Bronze

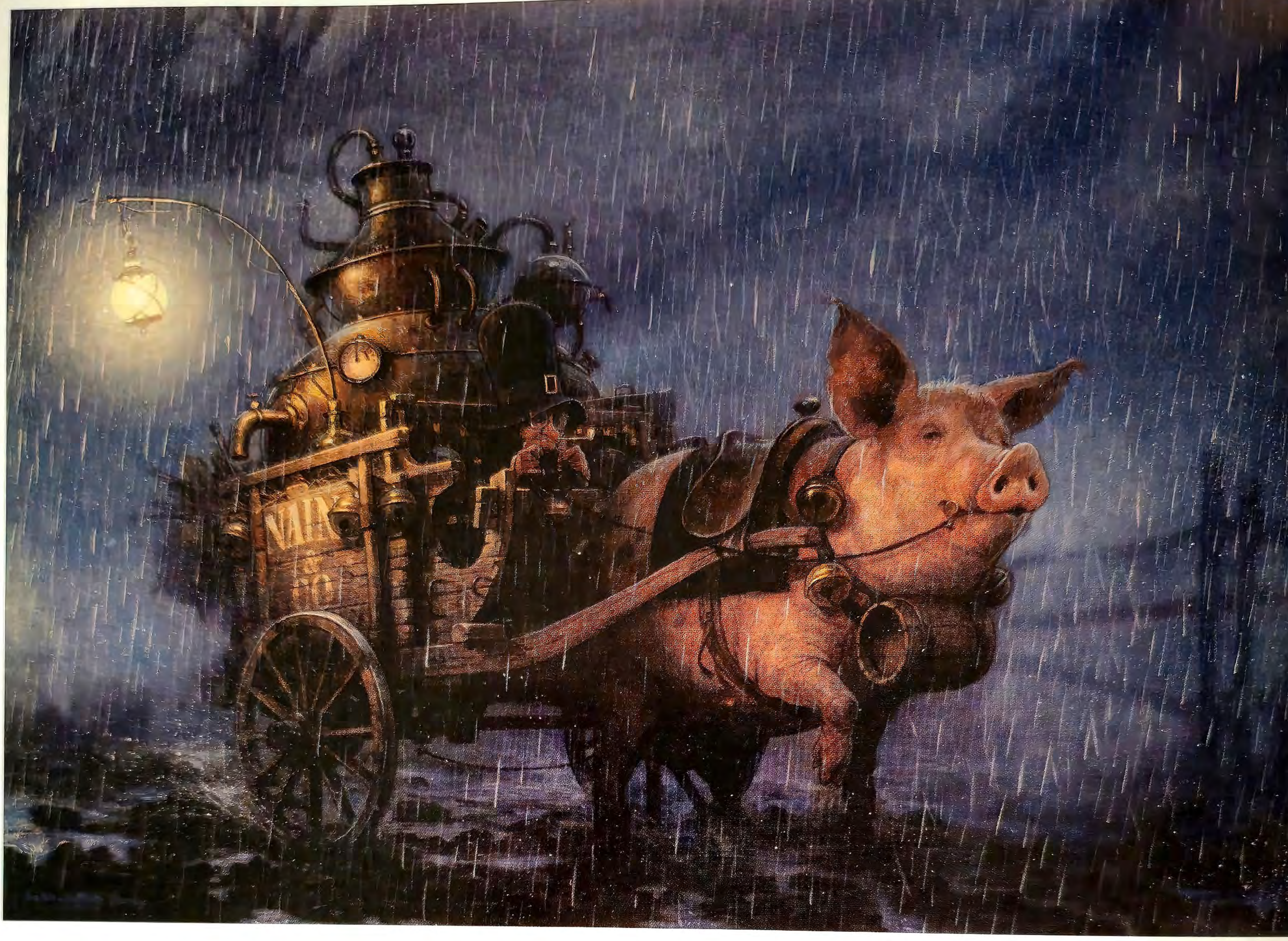


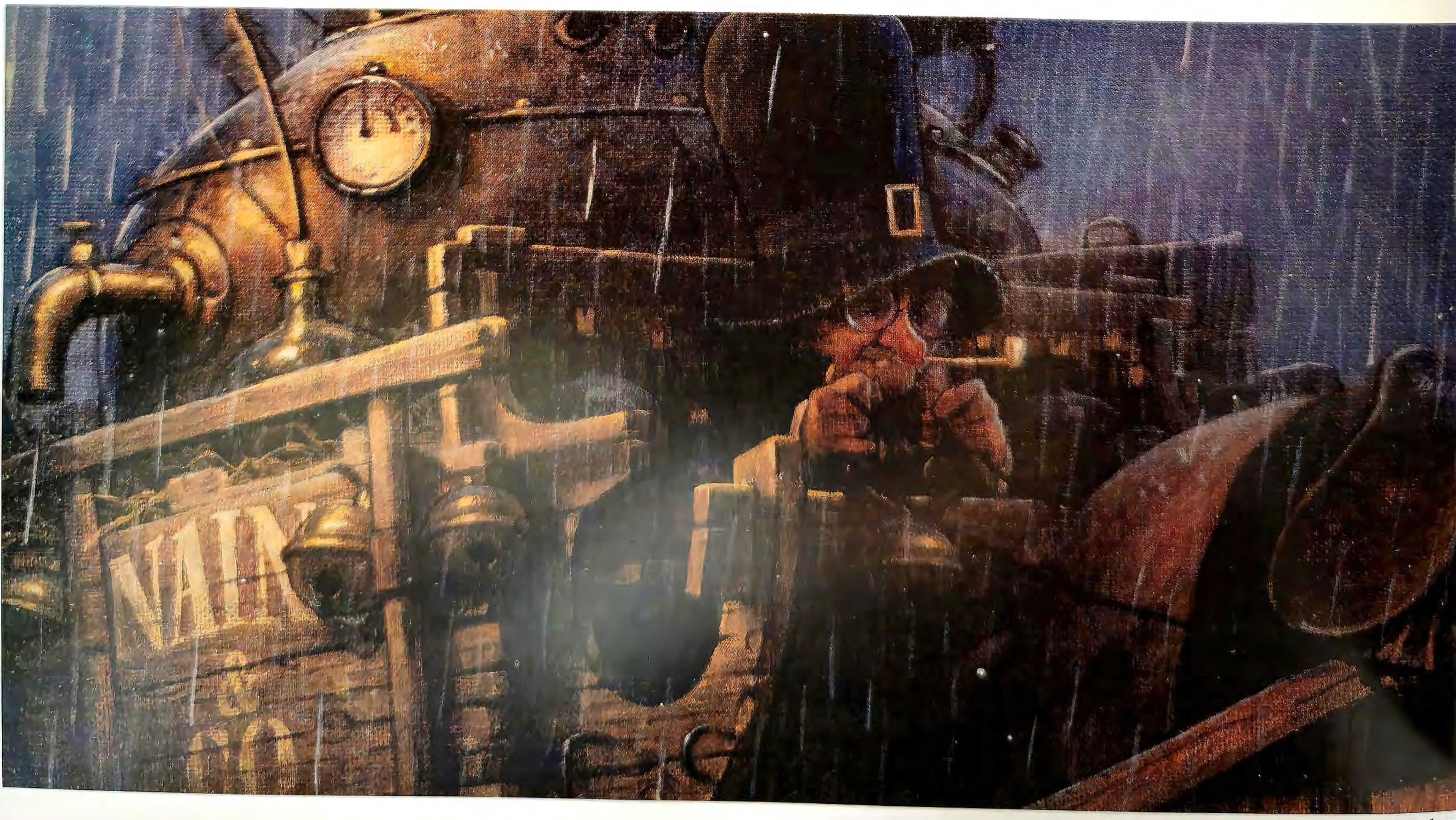
Igor Grechanyk
Title: Time of Scorpio *Size:* 51.2" Tall *Medium:* Bronze


QUI CHOR NT LES OISEAU
LES BOIS POUVANTE

Virginie Ropars

Title: Legend of Melusine *Size:* 62cm Tall *Medium:* Polymer clay, mixed



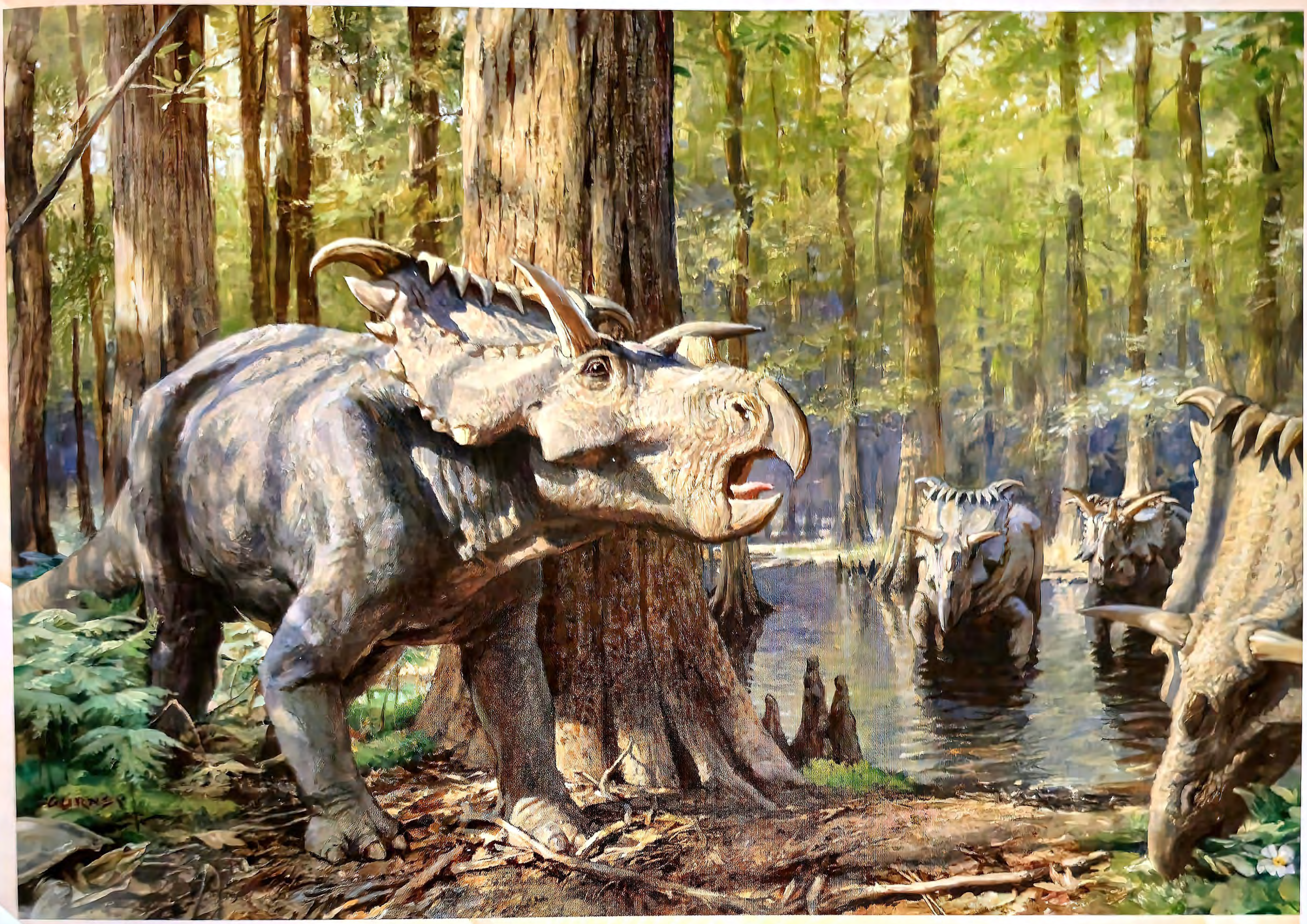


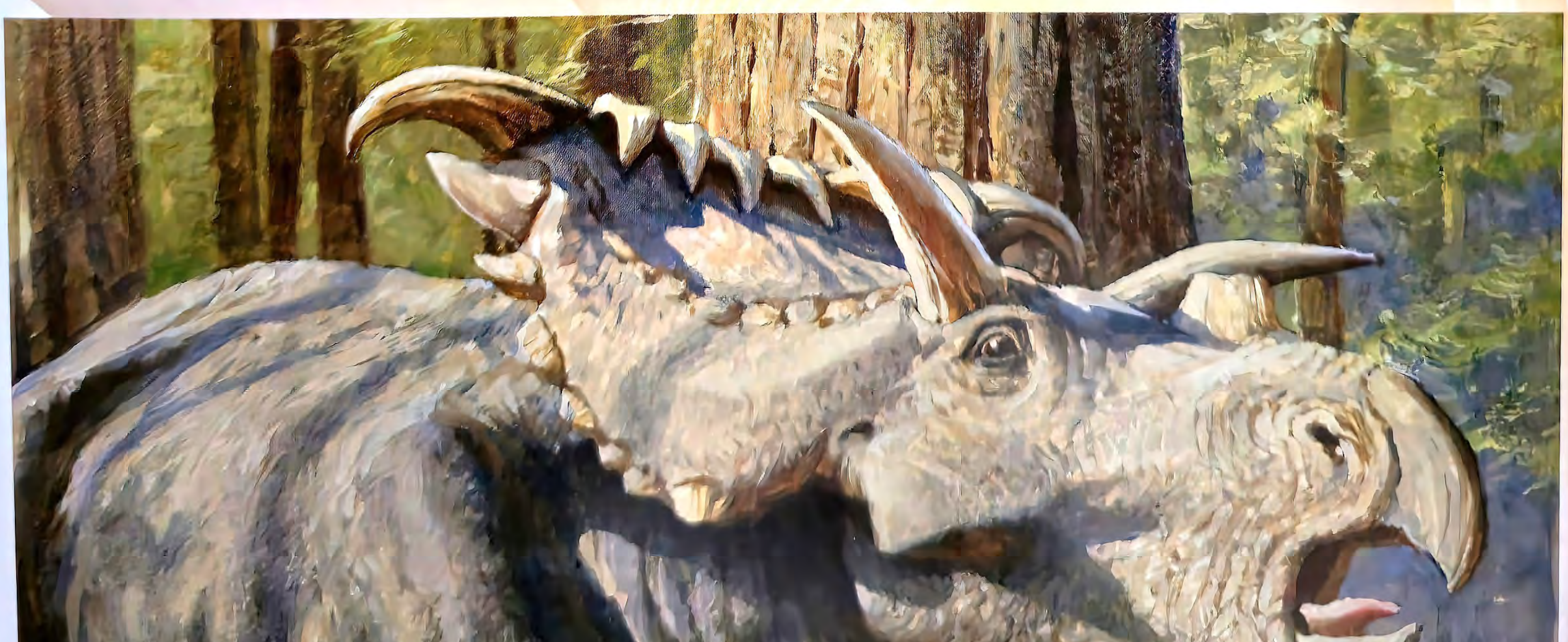
deta

Jean-Baptiste Monge

Client: International Artist Magazine *Title:* Mic Mac Cormac *Size:* 27.5"x19.75" *Medium:* Oil on canvas board

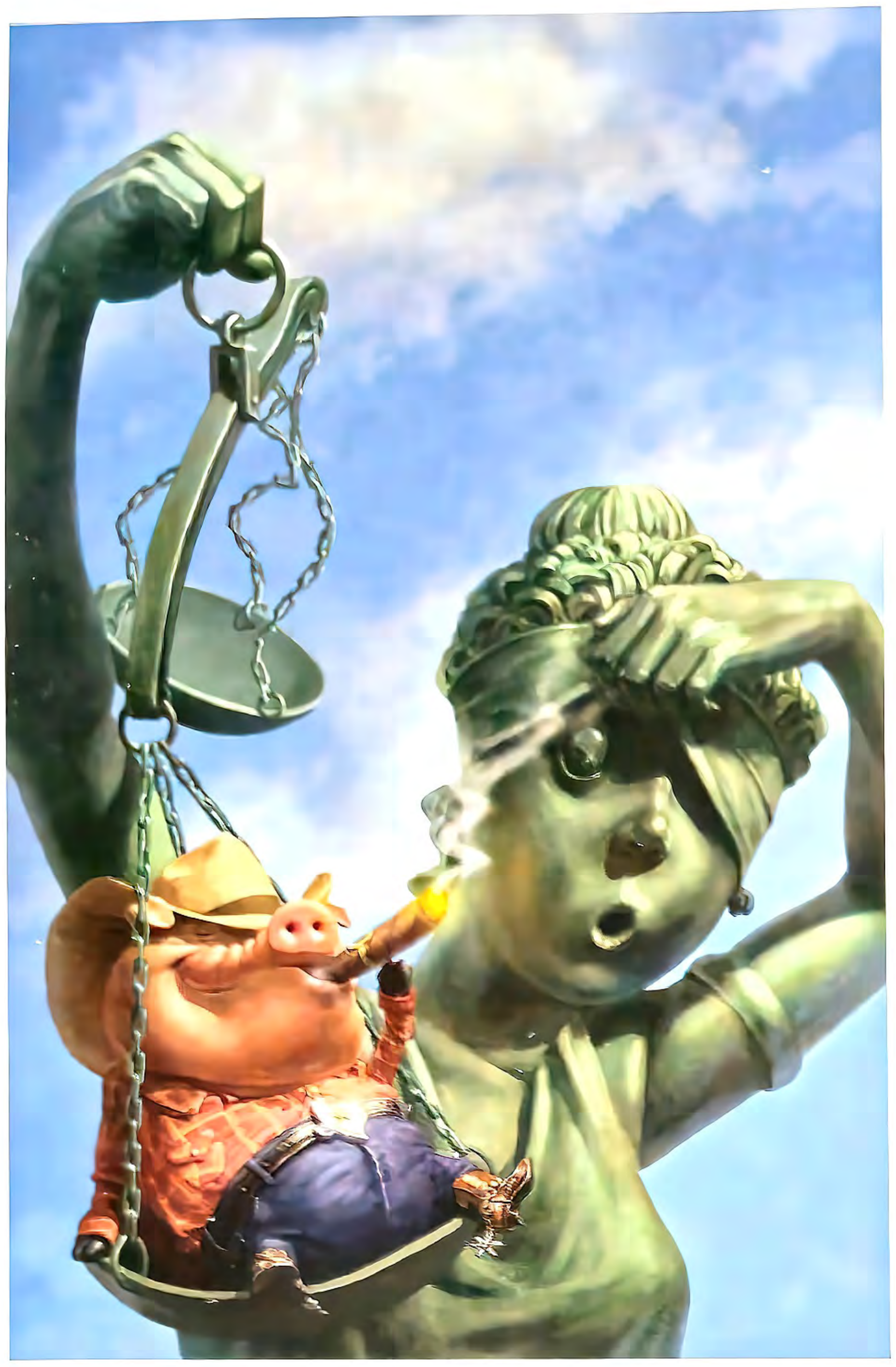
EDITORIAL SILVER AWARD



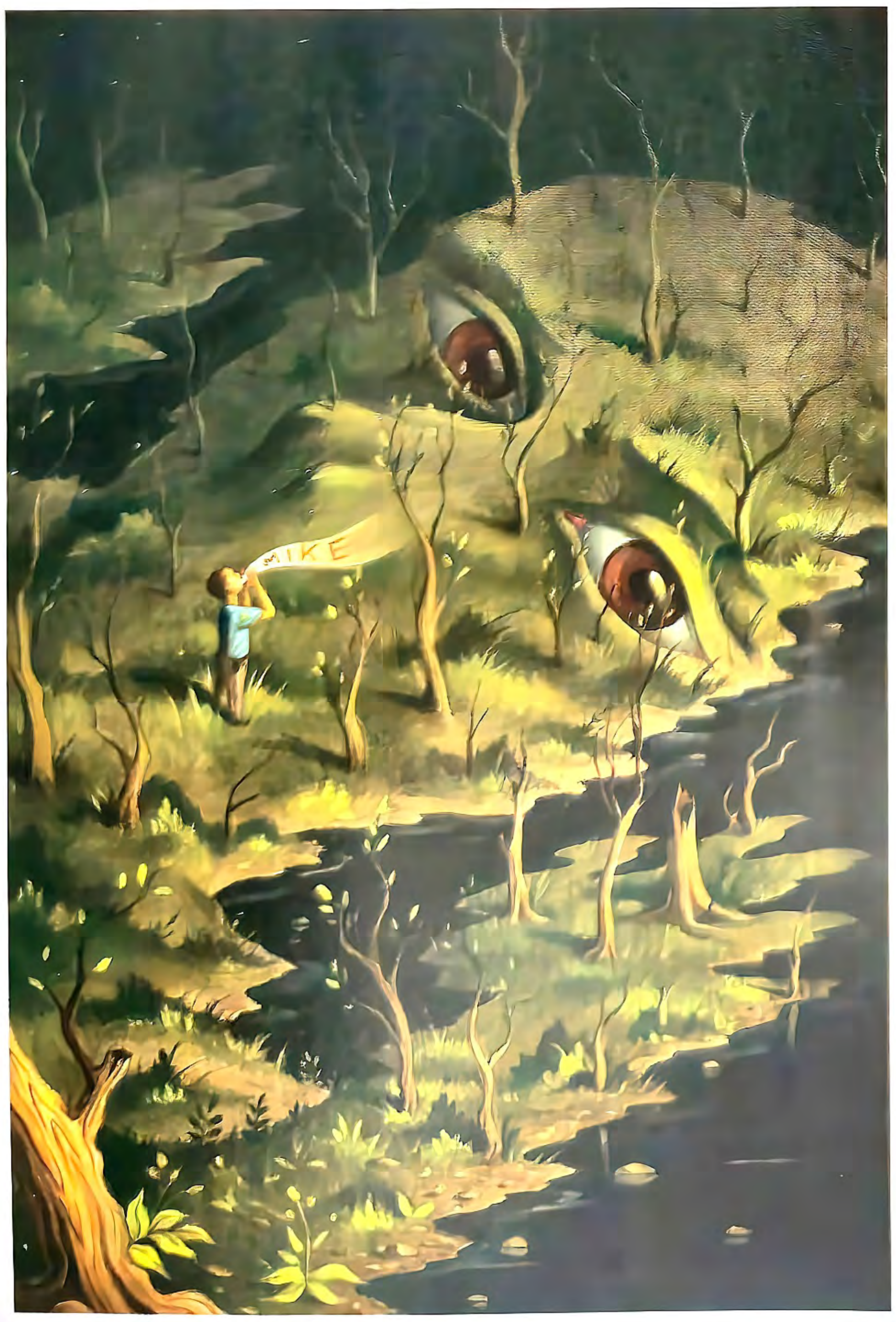

detail

James Gurney

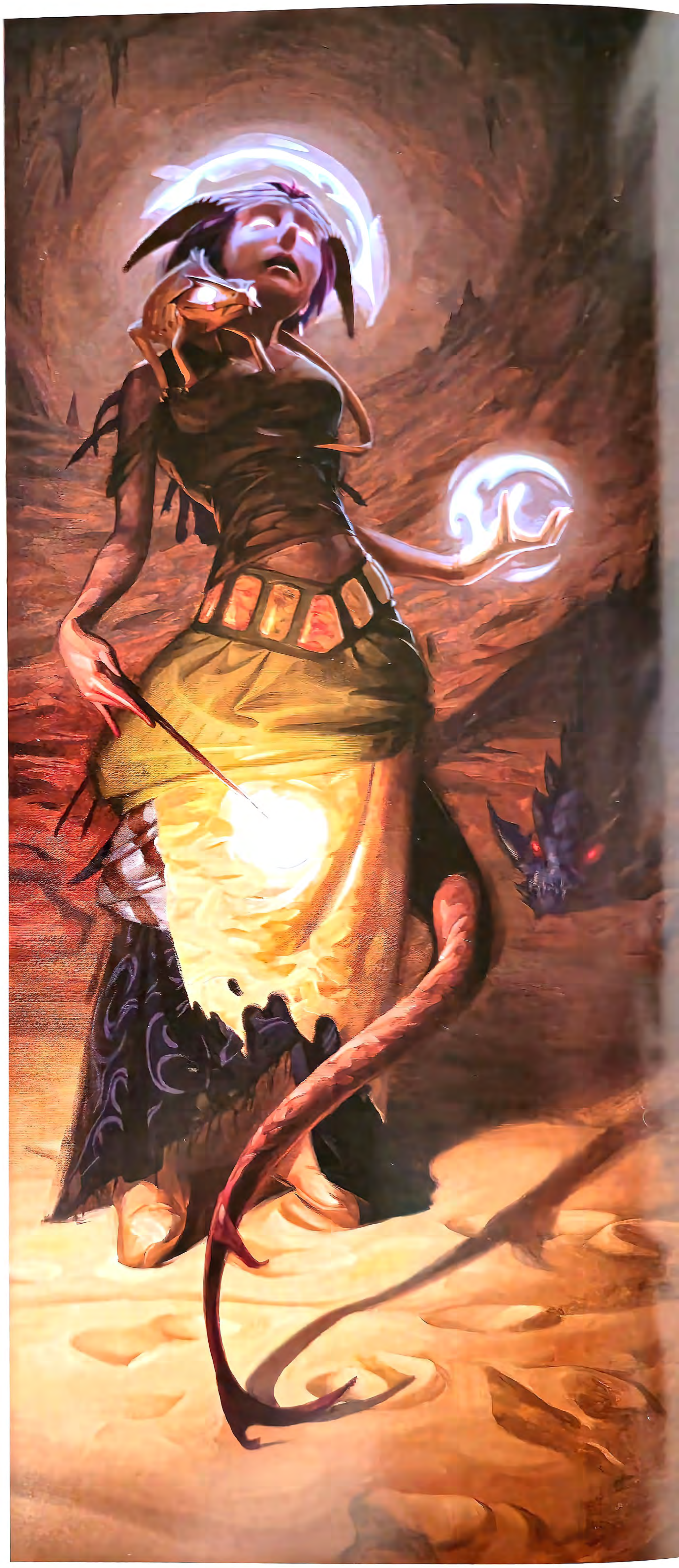
Art Director: Michael R. Mrak *Designer:* Michael R. Mrak *Client:* Scientific American *Title:* Kosmoceratops *Size:* 18.75"x12.75" *Medium:* Oil



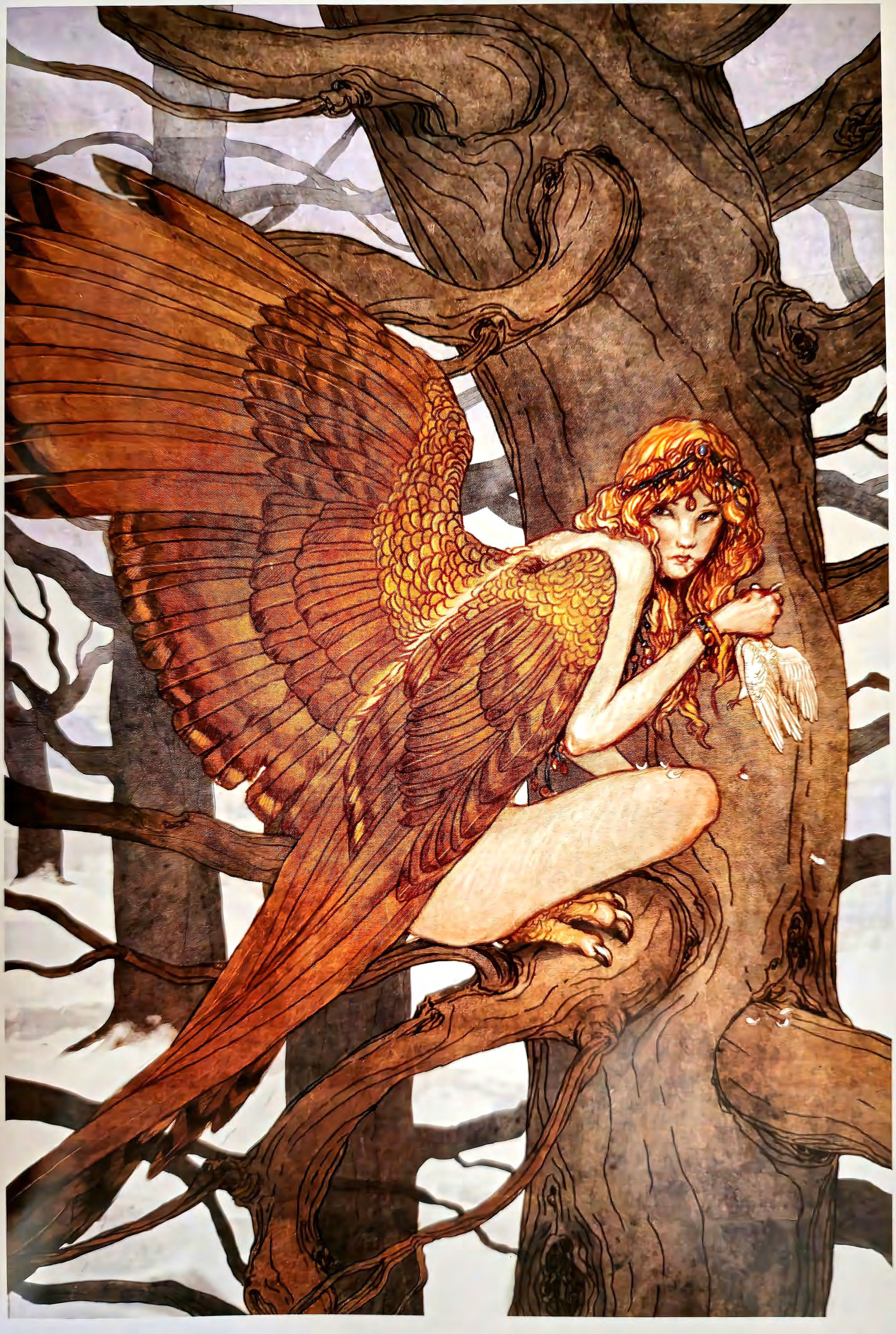
Chris Beatrice
Art Director: John Warley *Client:* John Warley *Title:* Lady Justice
Size: 8"x12" *Medium:* Mixed



Chris Buzelli
Art Director: David Ross *Client:* Reader's Digest Asia
Title: Kidnapped and Buried Alive *Size:* 14"x20" *Medium:* Oil on paper

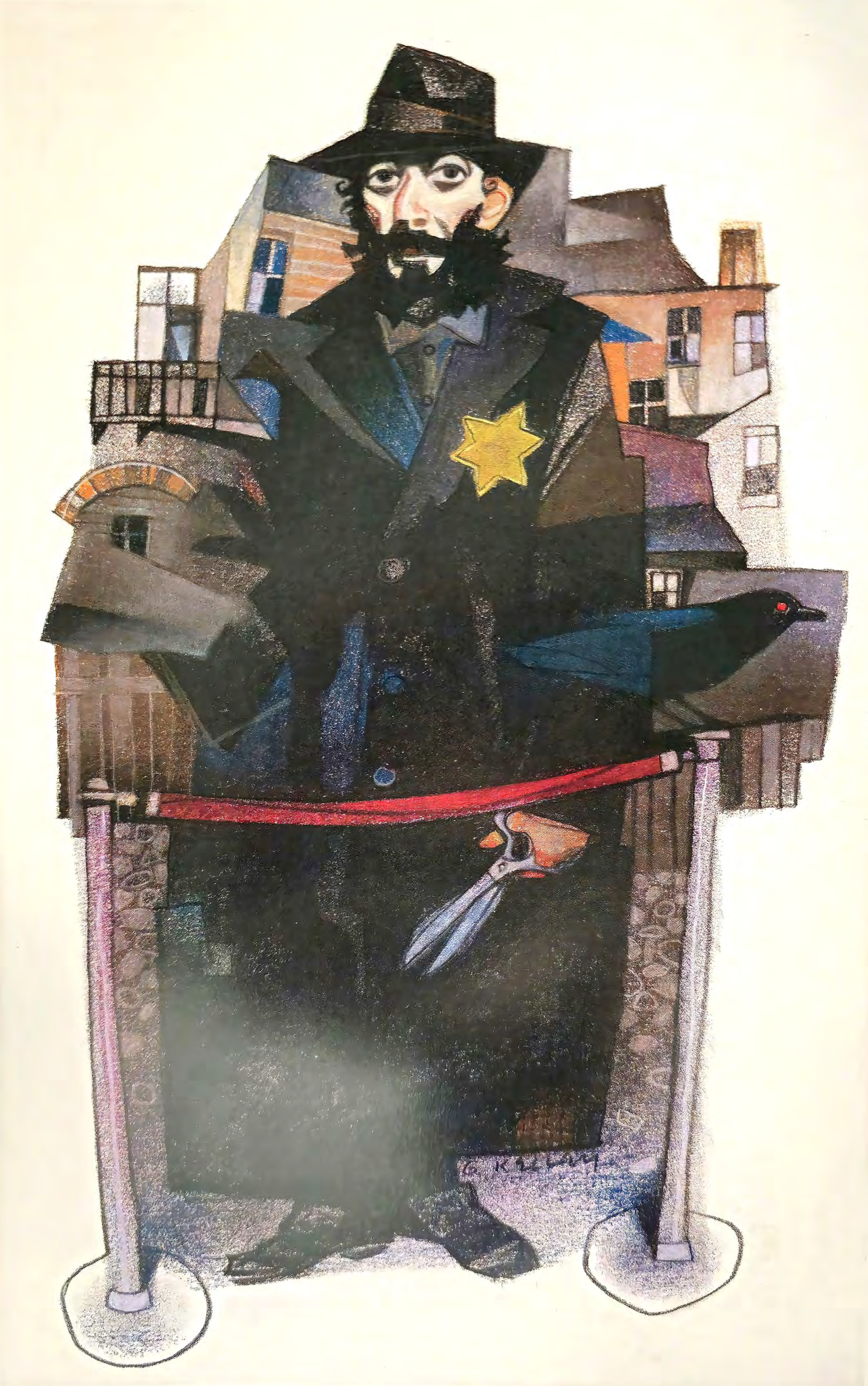


Rob Rey
Art Director: Jon Schindehette *Client:* Wizards of the Coast
Title: Athasian Familiars *Size:* 10"x24" *Medium:* Oil



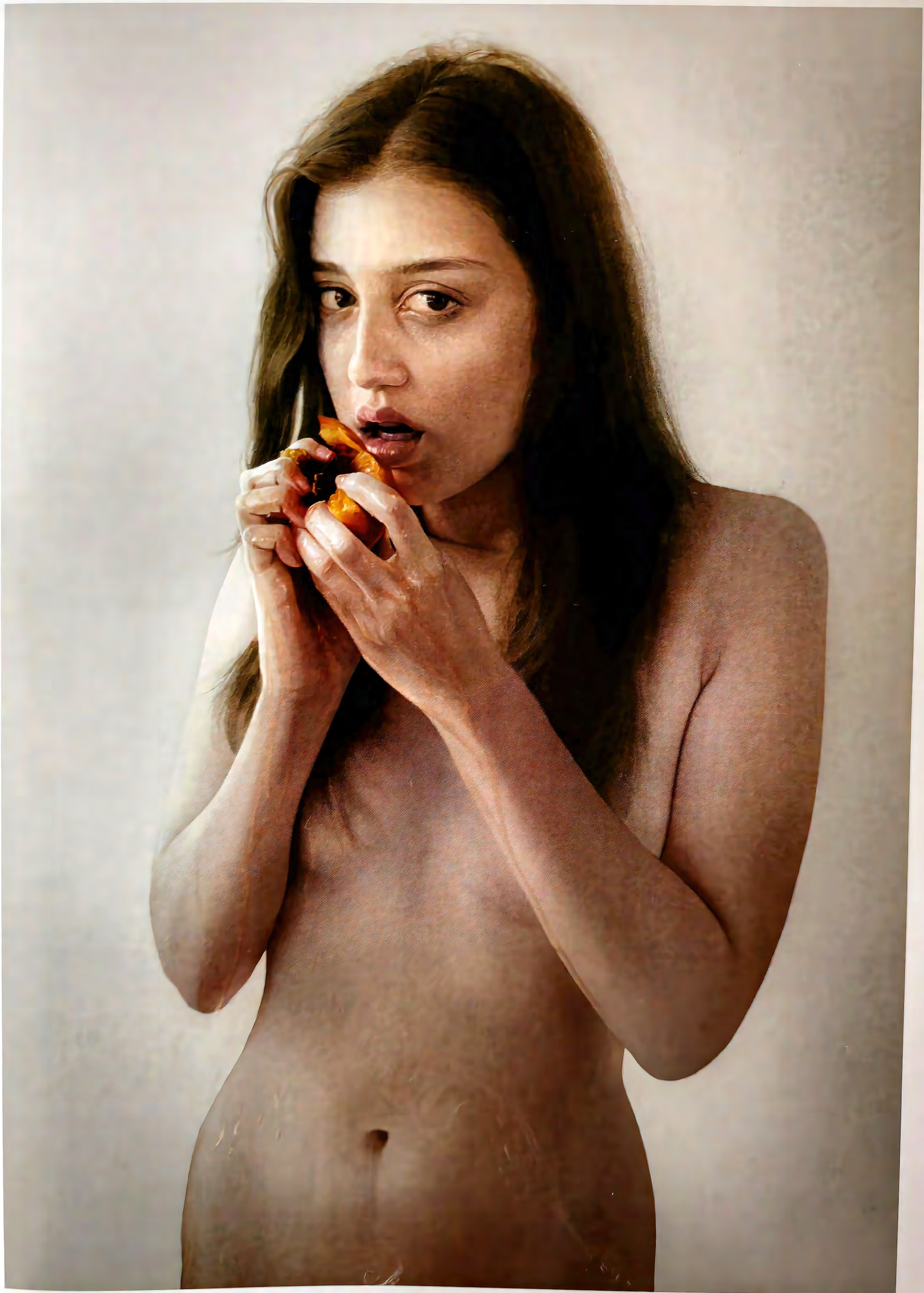
Erin Kelso

Art Director: Claire Howlett *Client:* ImagineFX Magazine *Title:* Harpy *Medium:* Digital



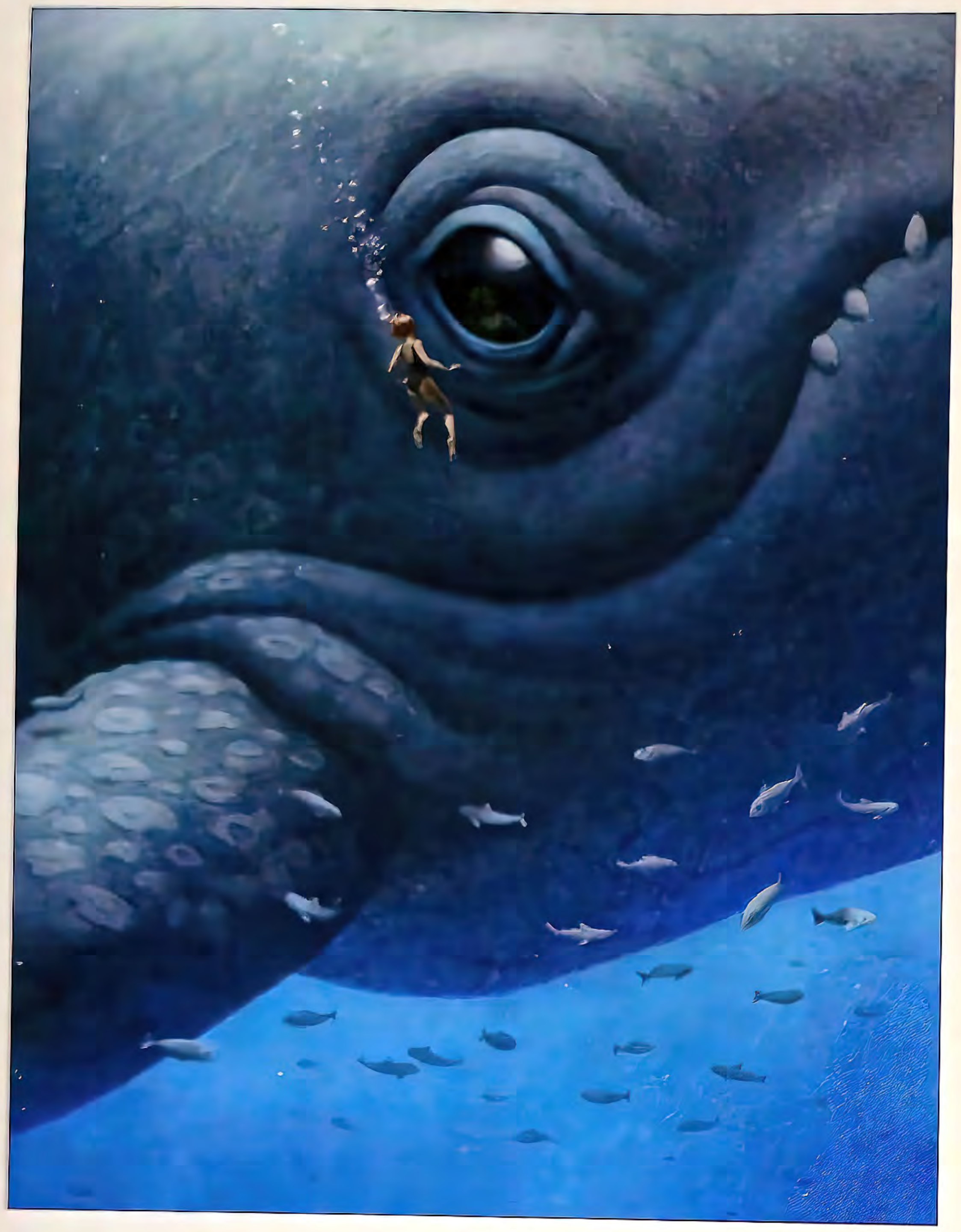
Gary Kelley

Art Director: Irene Gallo *Client:* Tor.com *Title:* Shtetl Days *Size:* 27.5"x19.75" *Medium:* Pastel

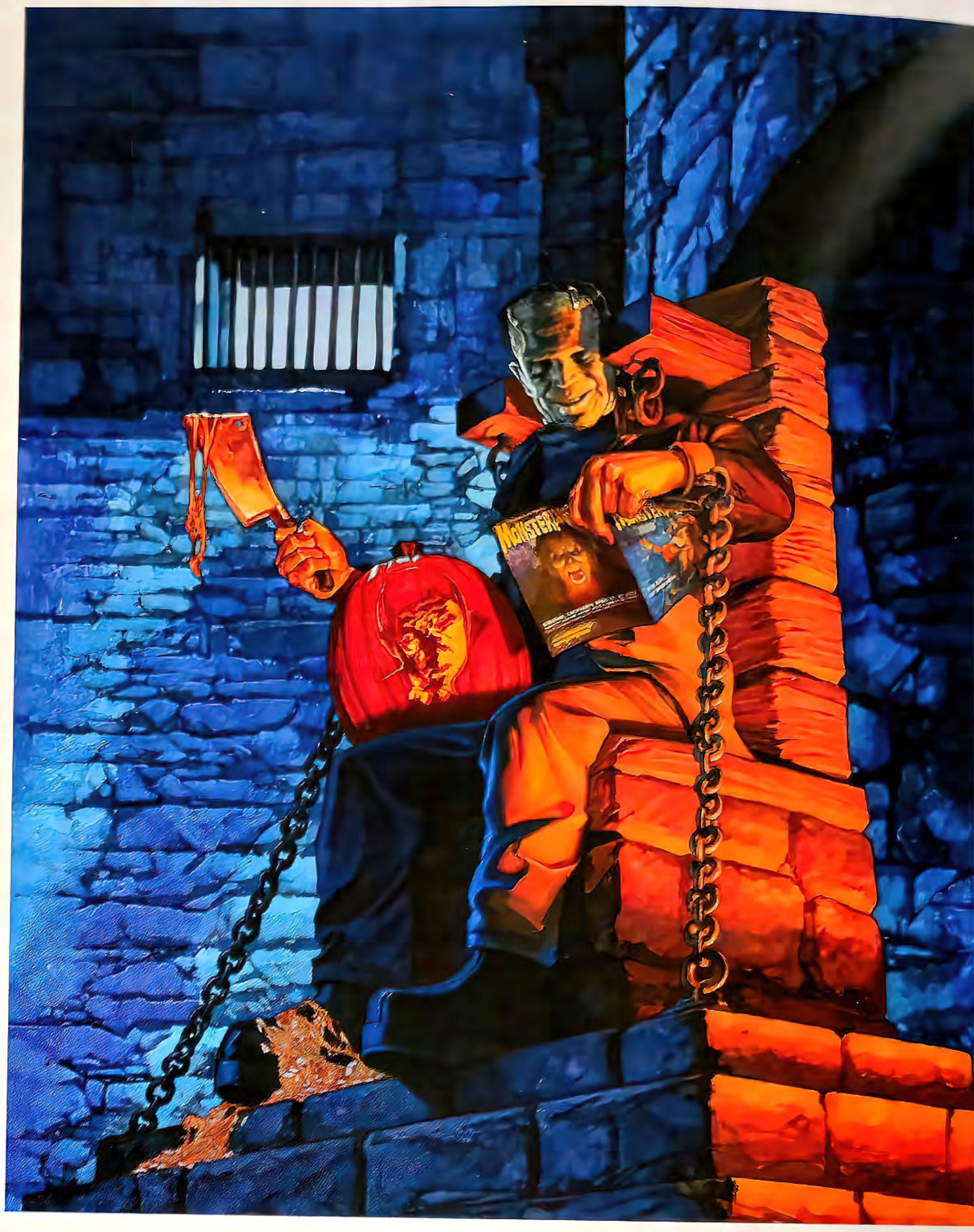


Sam Weber

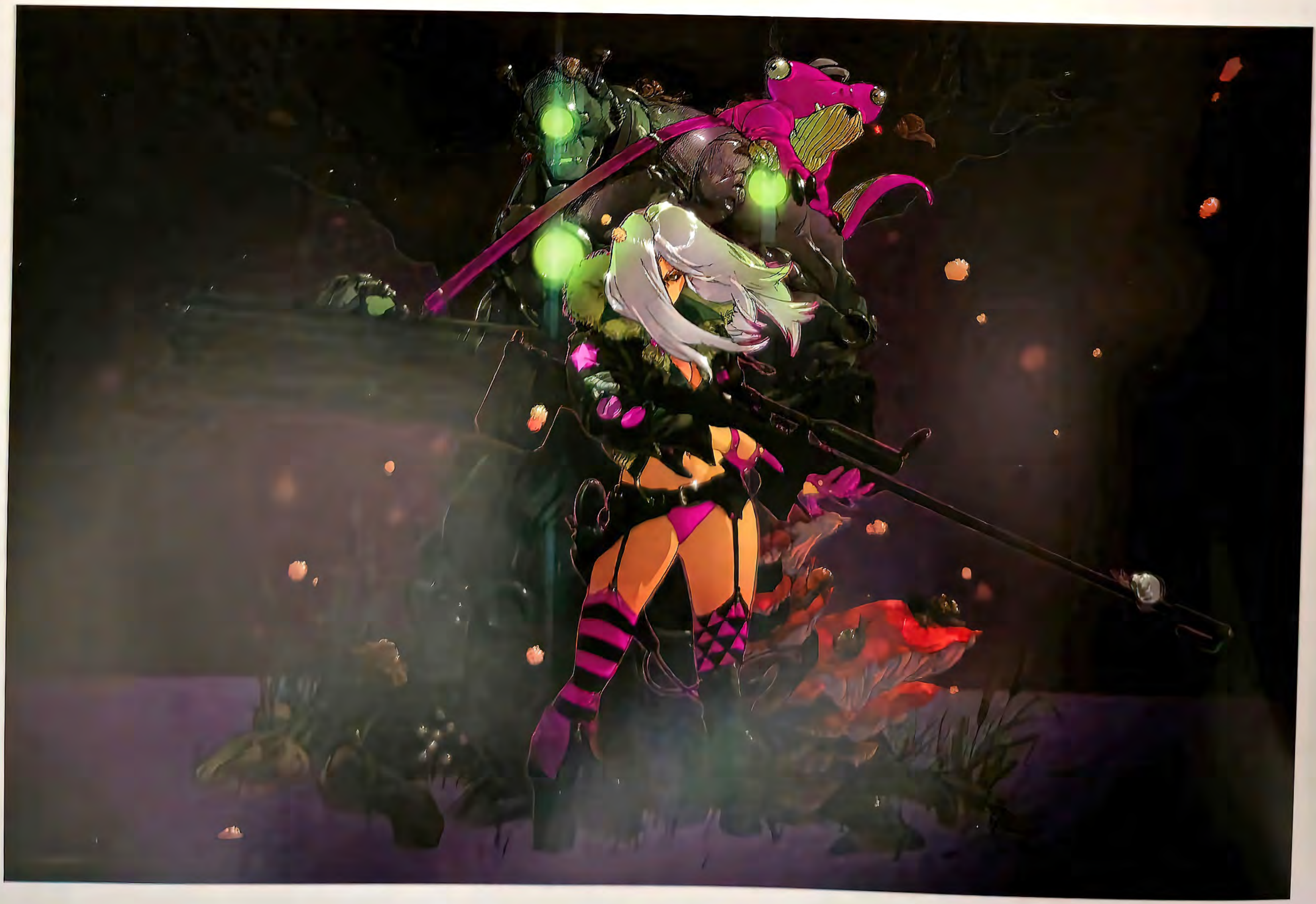
Art Director: Irene Gallo *Client:* Tor.com *Title:* Rotten Beast *Medium:* Acrylic, watercolor, digital



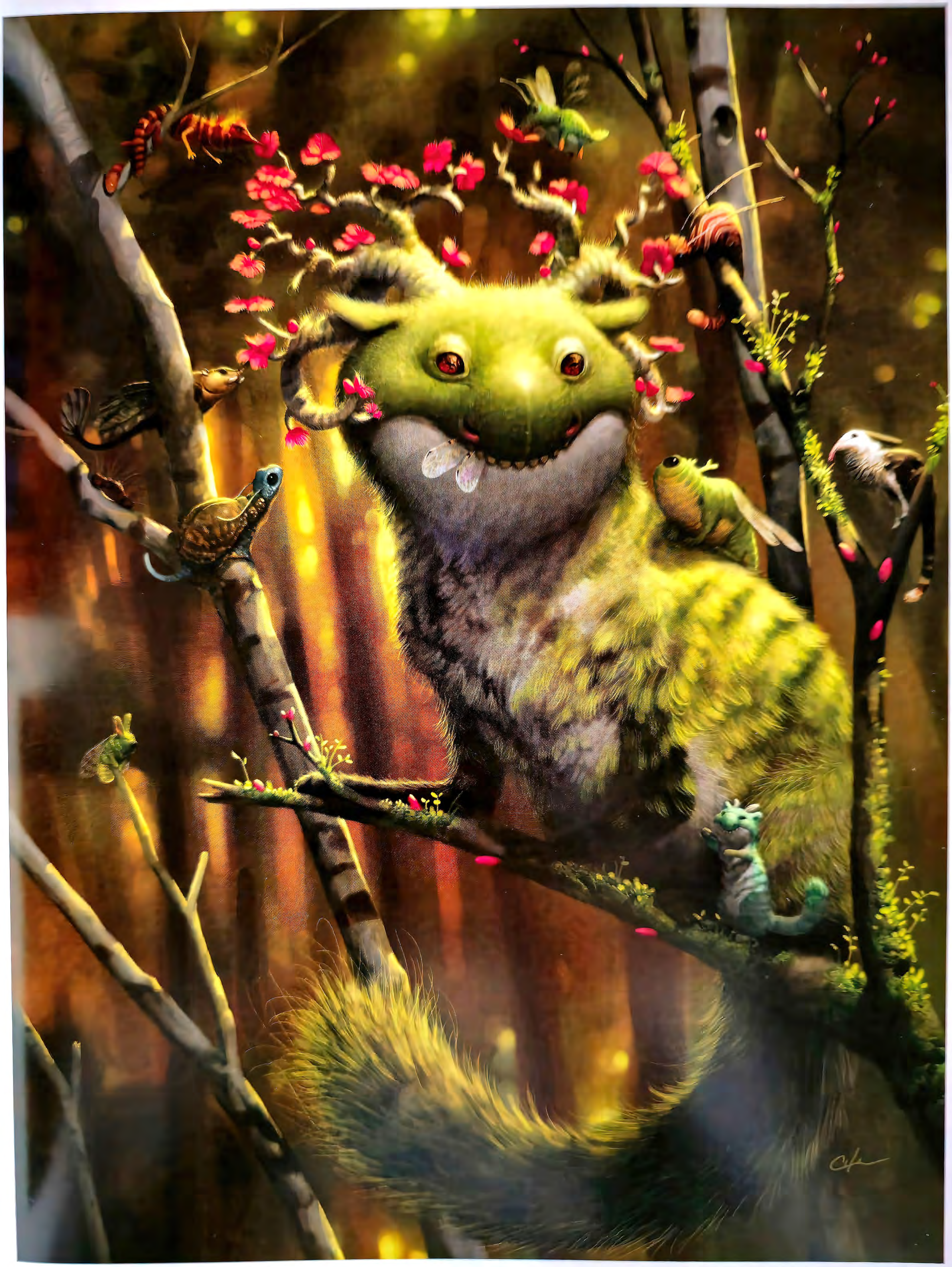
Ture Ekroos
Client: Stylus Blue Magazine *Title:* Beneath *Medium:* Digital



Jeff Preston
Client: Monsterpalooza Magazine *Title:* Pumpkinmaster *Size:* 13"x17" *Medium:* Marker

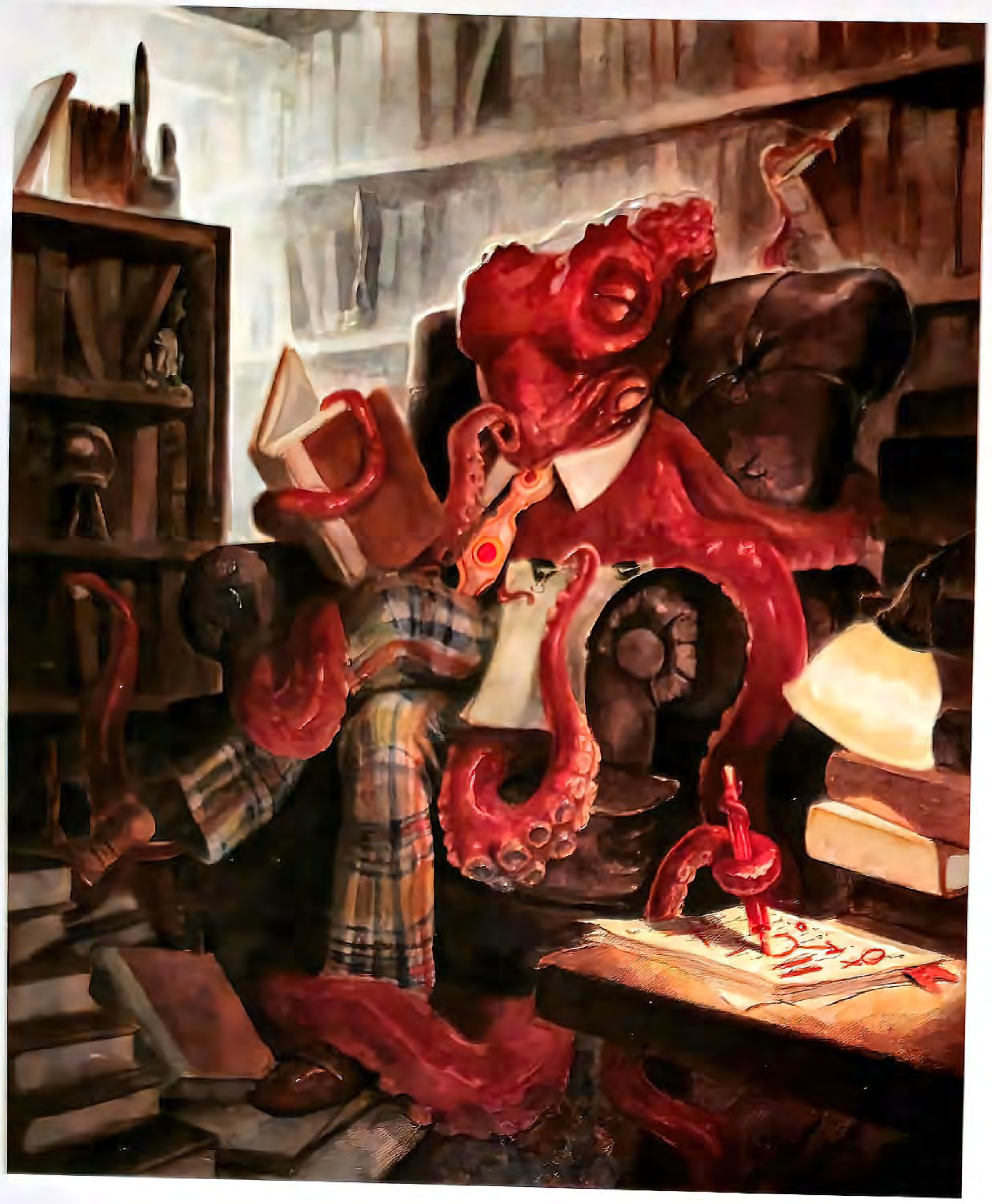


Kalman Andrasofszky
Client: Silver Snail Comics *Title:* 35th Anniversary *Size:* 16.7"x11.2" *Medium:* Ink, Photoshop



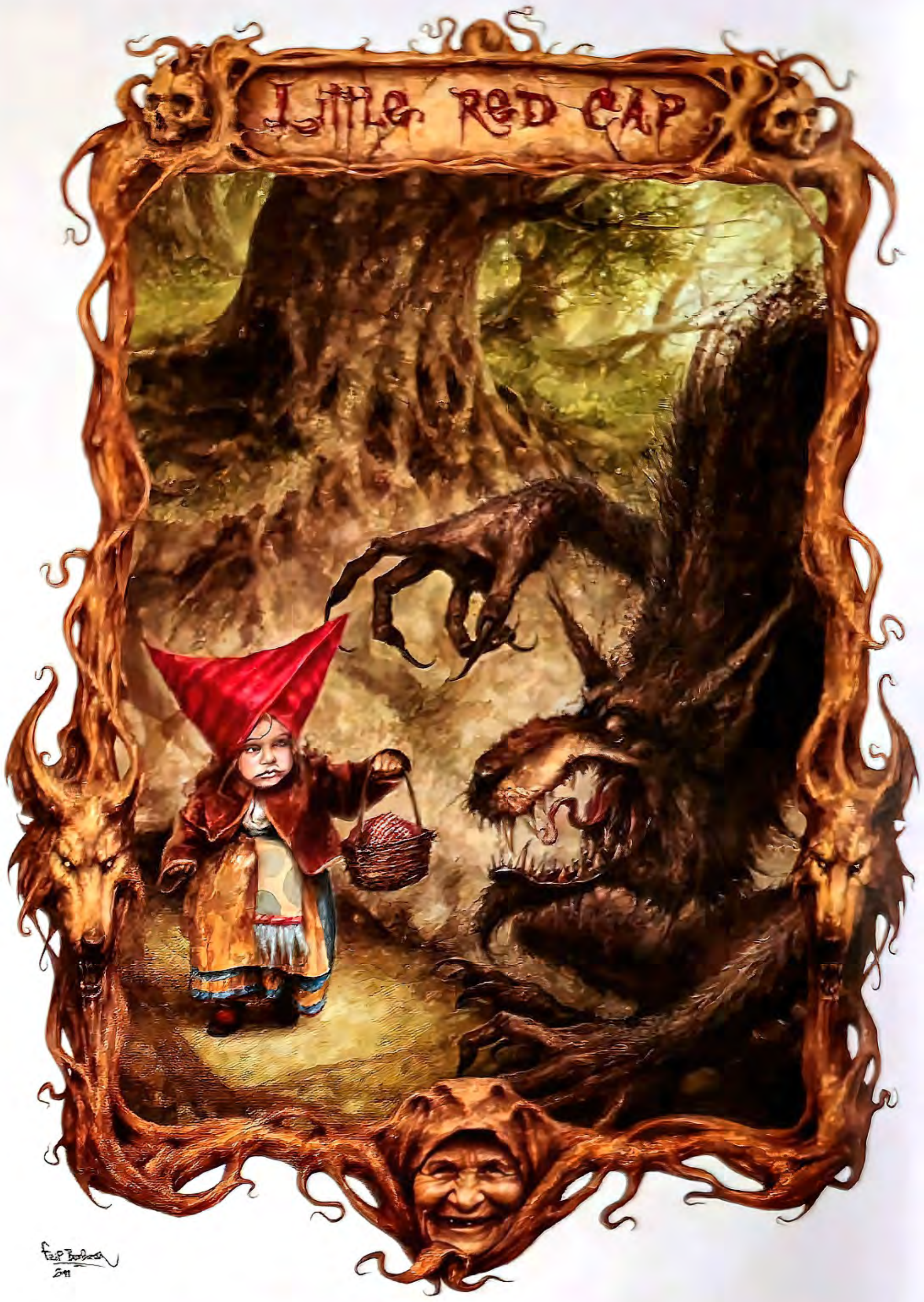
Bobby Chiu

Art Director: Paul Tysall *Client:* ImagineFX Magazine *Title:* Early Bloom *Size:* 9"x12" *Medium:* Digital



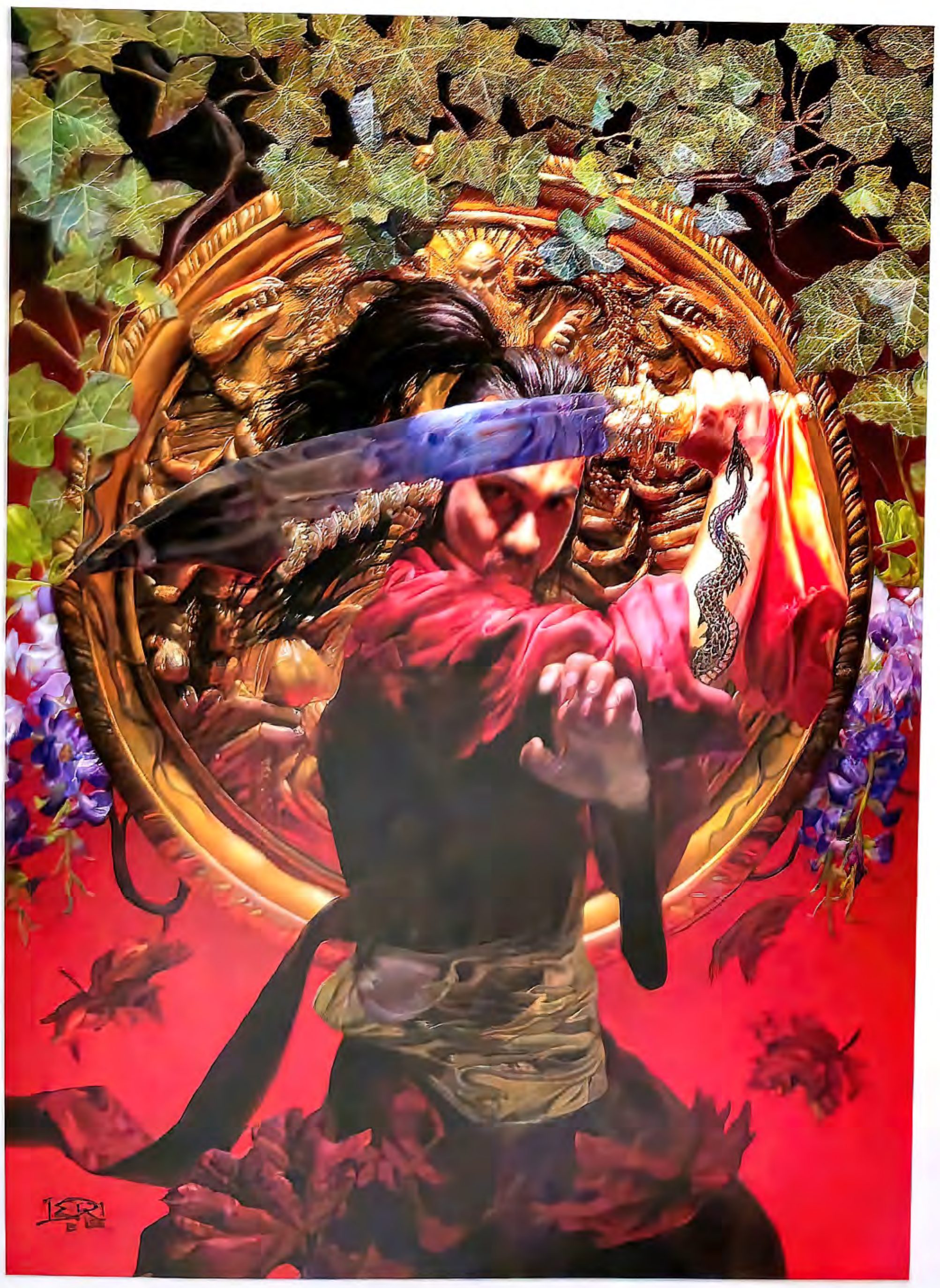
Scott Brundage

Art Director: Irene Gallo *Client:* Tor.com
Title: Ch-Ch-Ch-Changes *Medium:* Watercolor



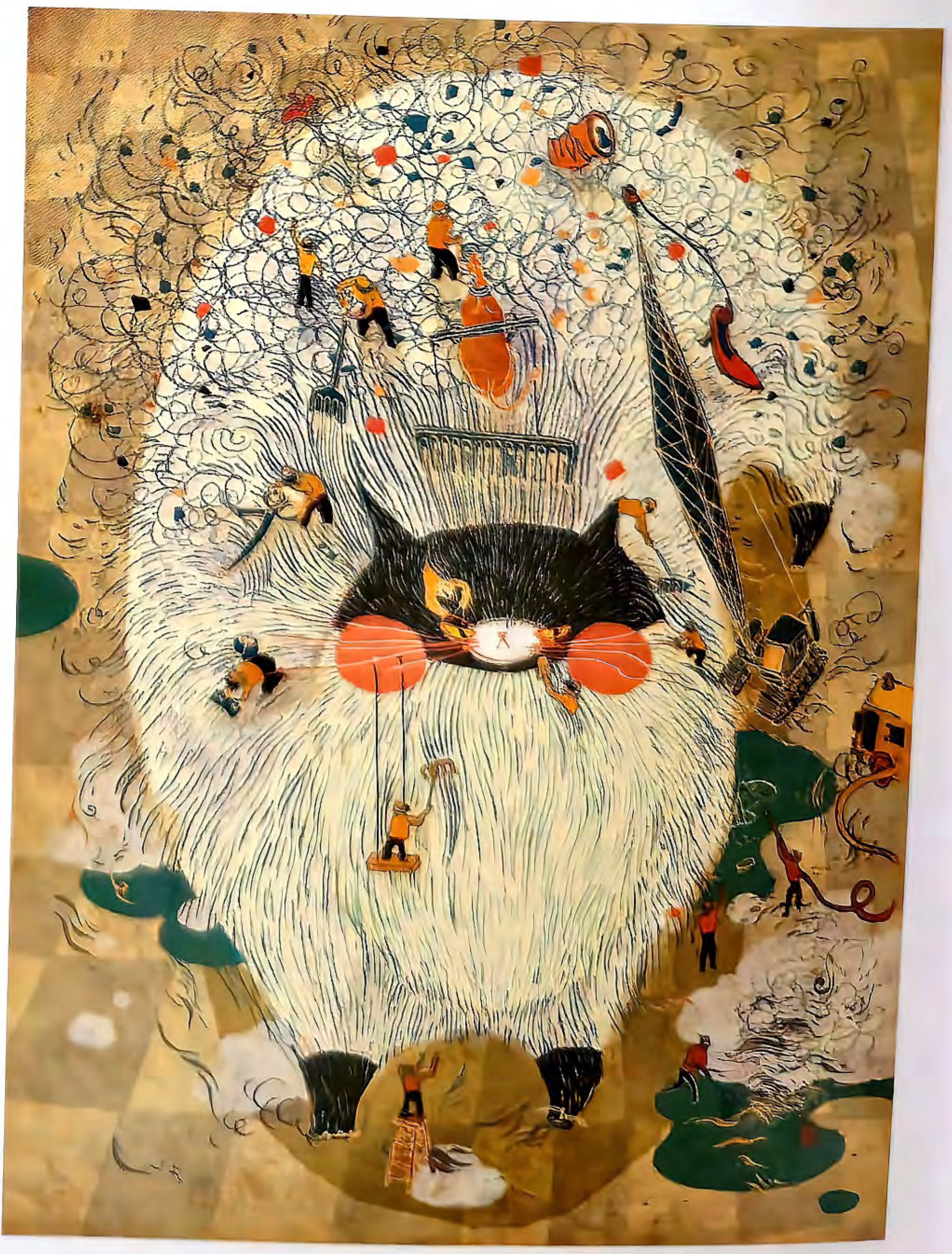
Filip Burburan

Art Director: Jon Schindehette *Client:* ArtOrder
Title: ArtOrder Challenge *Medium:* Digital



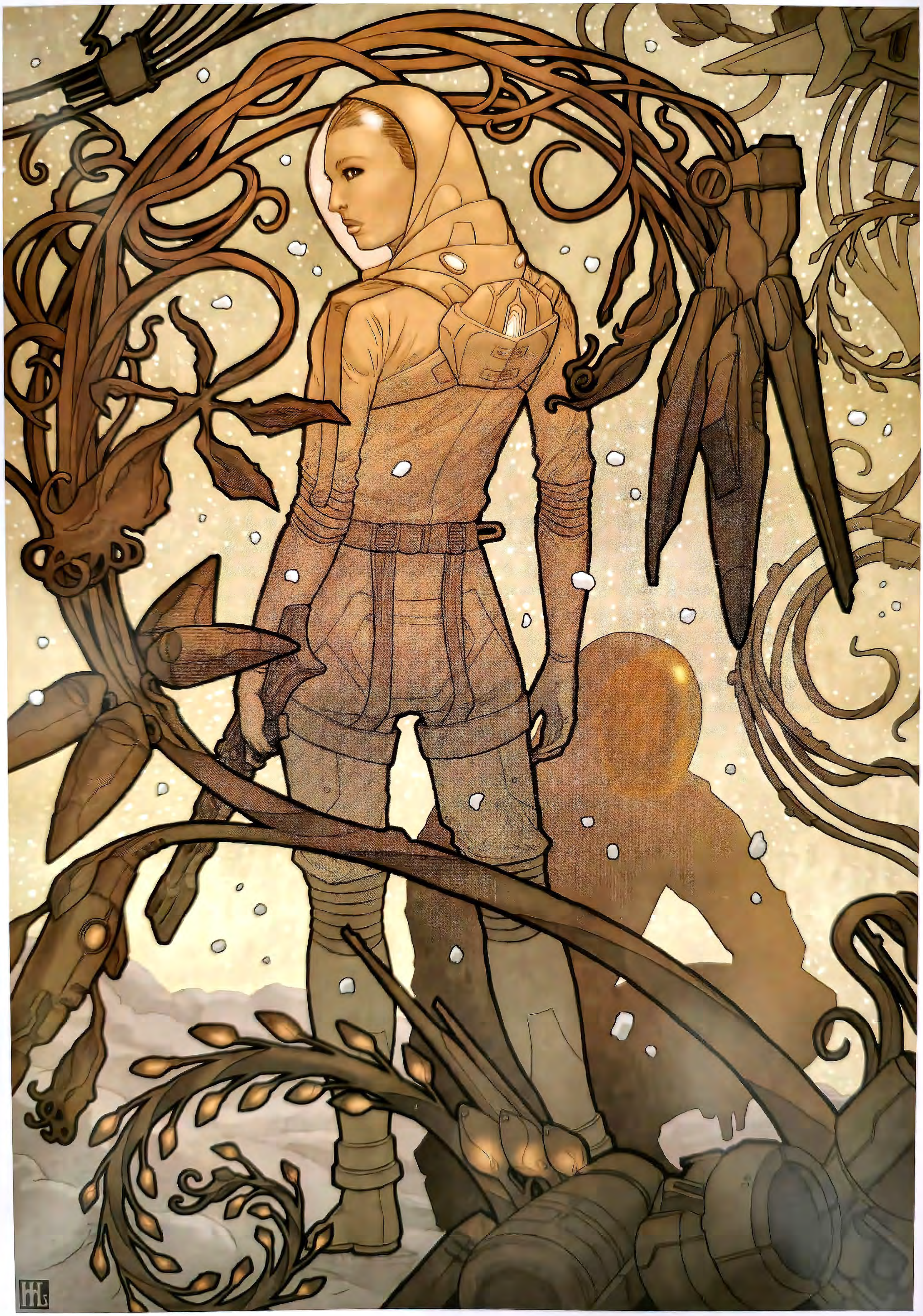
David Leri

Art Director: Douglas Cohen *Client:* Realms of Fantasy
Title: Wreathed in Westeria, Draped in Ivy *Size:* 8.5"x11.5" *Medium:* Oil



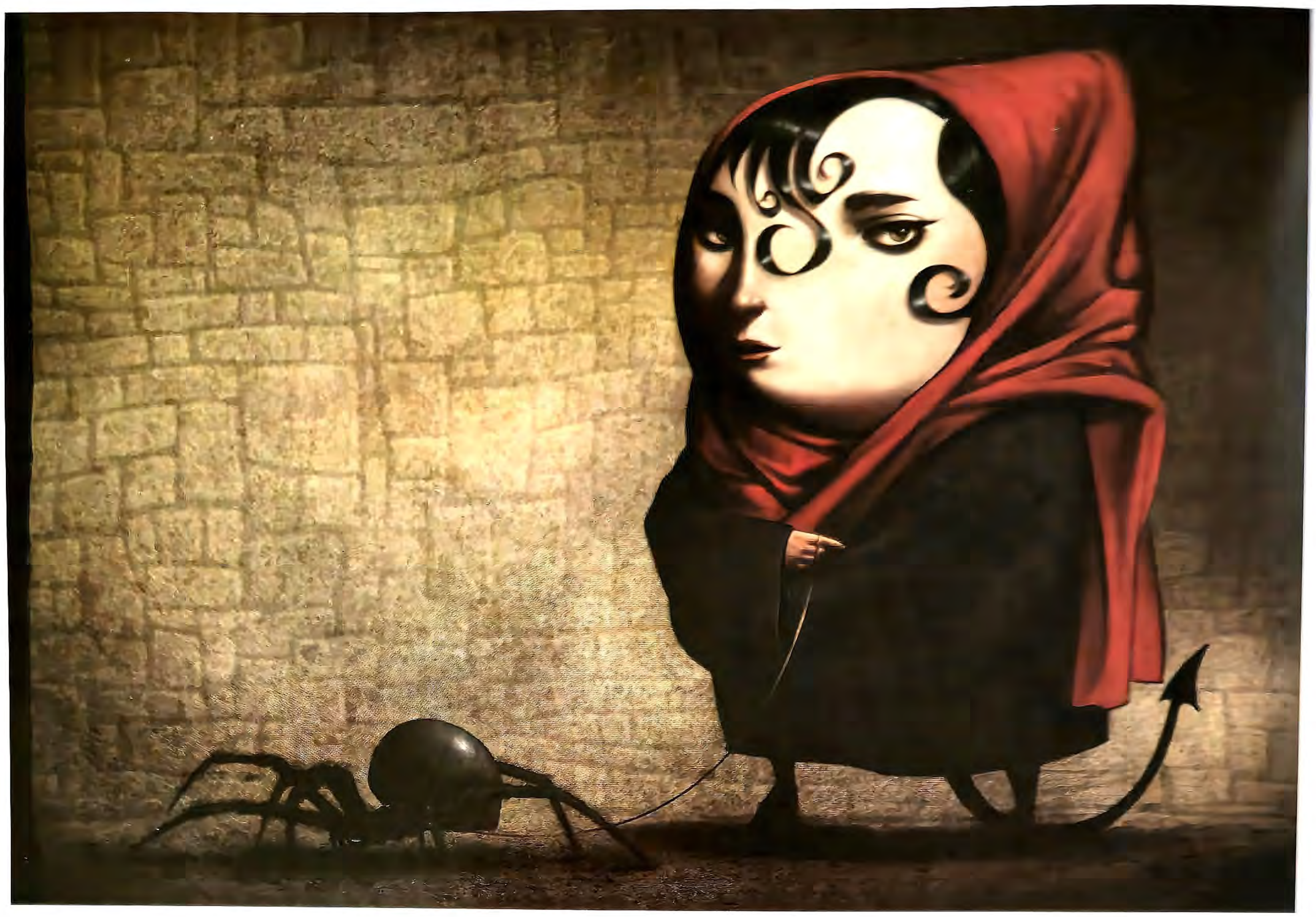
Victo Ngai

Art Director: SooJin Chun Buzelli *Client:* Asset International, Inc.
Title: Grooming Day *Size:* 7.4"x 12" *Medium:* Mixed



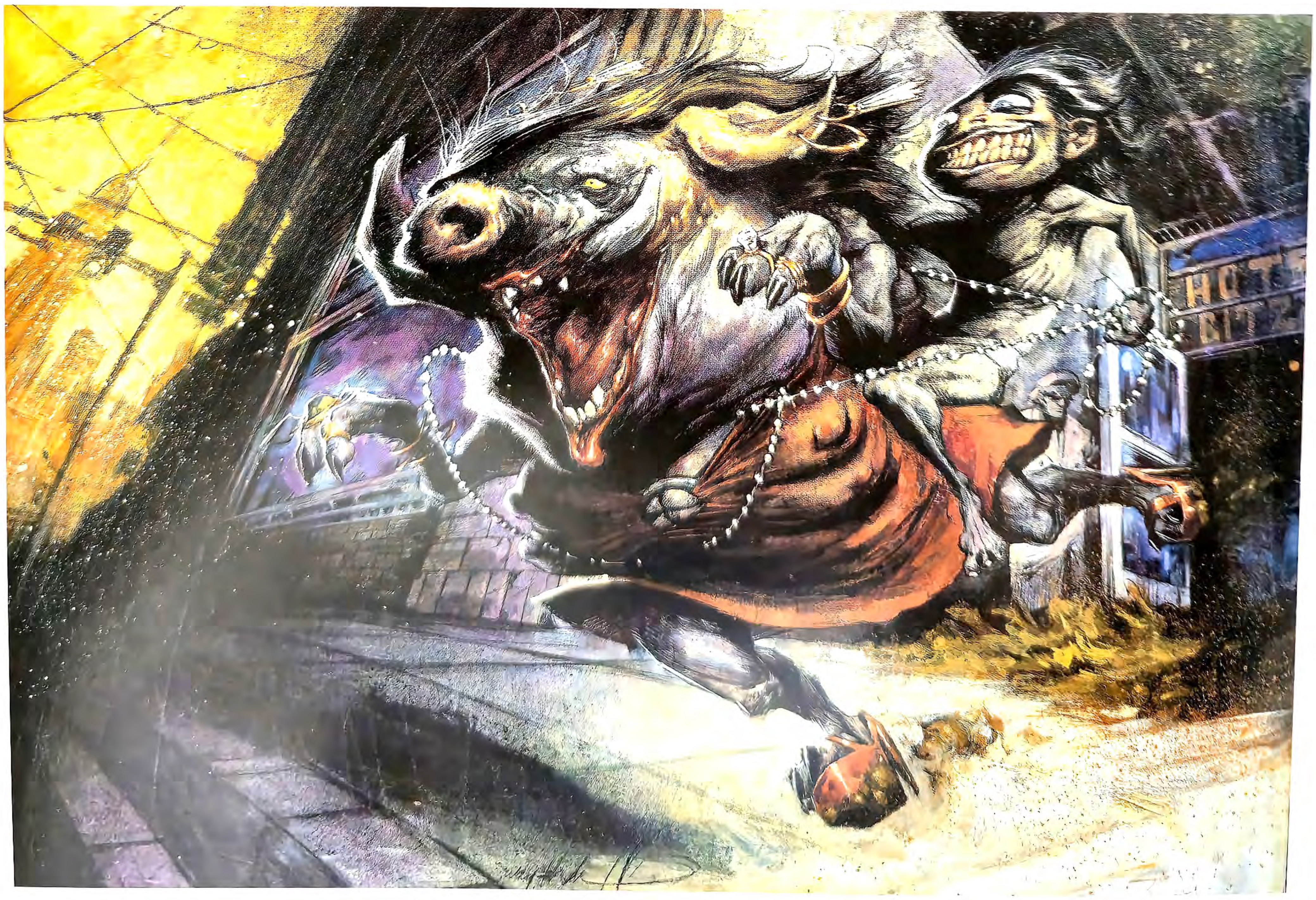
Herman Lau

Art Director: Jon Schindehette *Client:* ArtOrder *Title:* ArtOrder Challenge *Medium:* Digital



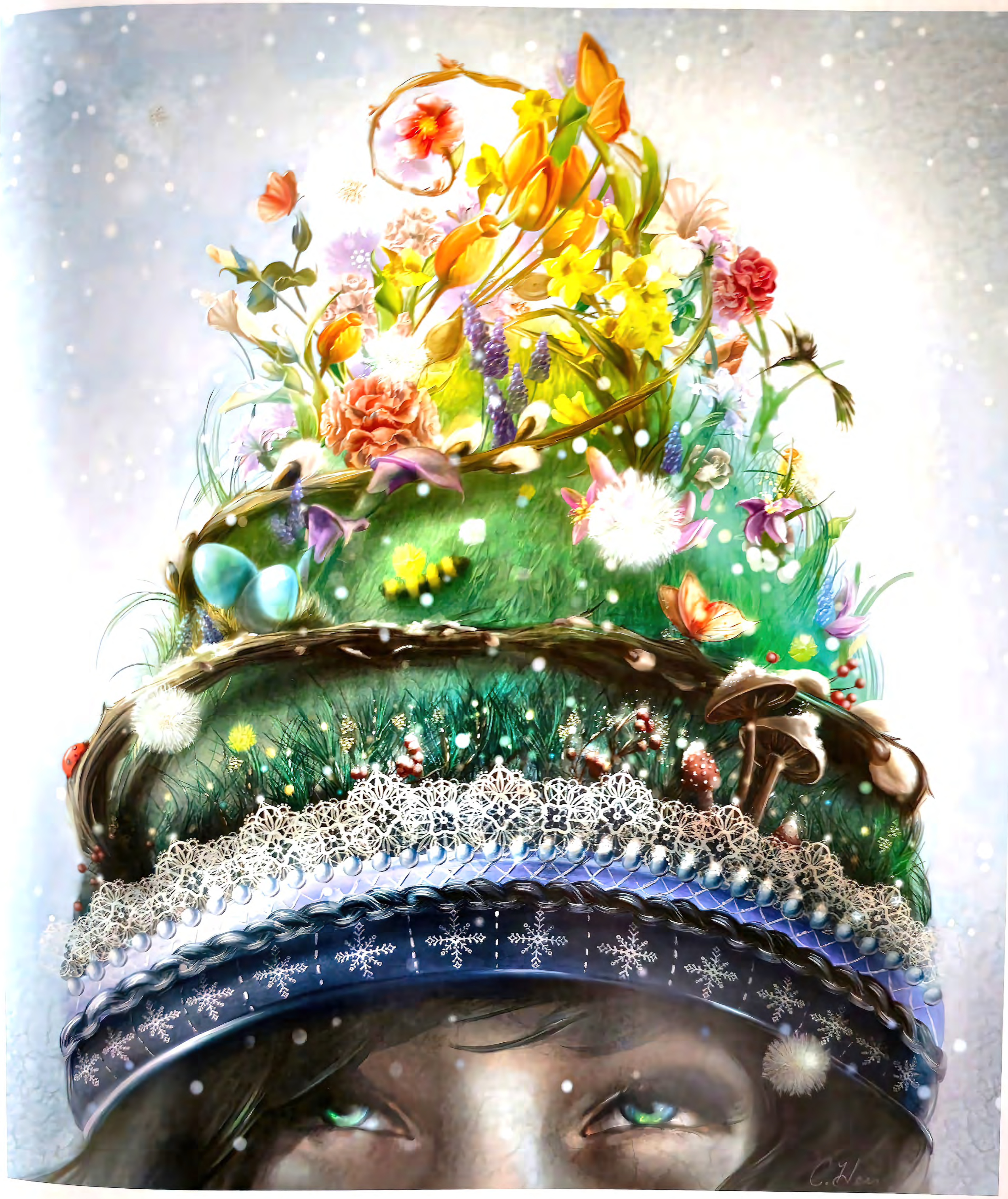
Don Seegmiller

Art Director: Don Seegmiller *Client:* ImagineFX Magazine *Title:* Girl Walking Her Pet Spider *Size:* 17"x11" *Medium:* Digital



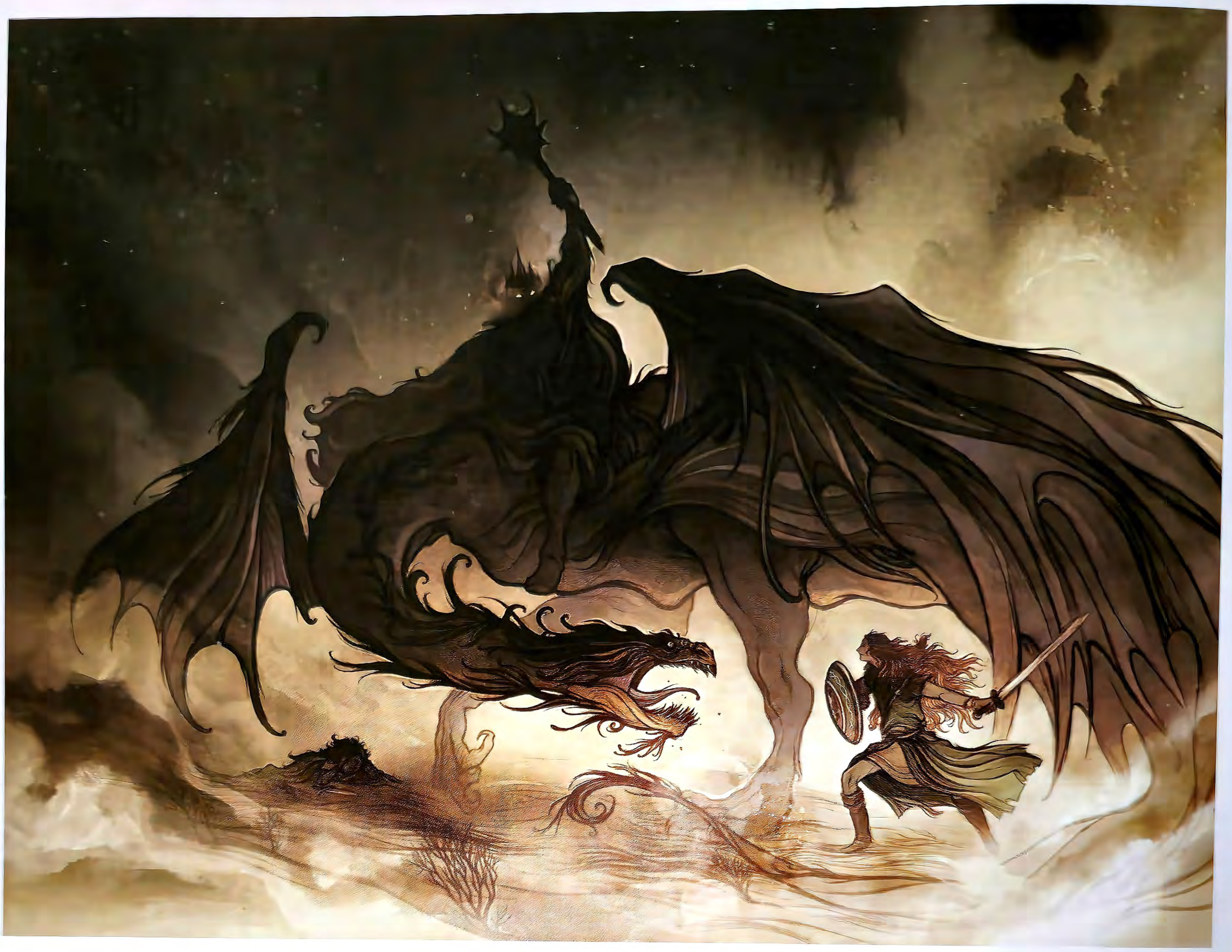
Jonathan Wayshak

Art Director: Stephen Lpshiavo *Client:* Magna Publishing *Title:* Pigface *Medium:* Mixed



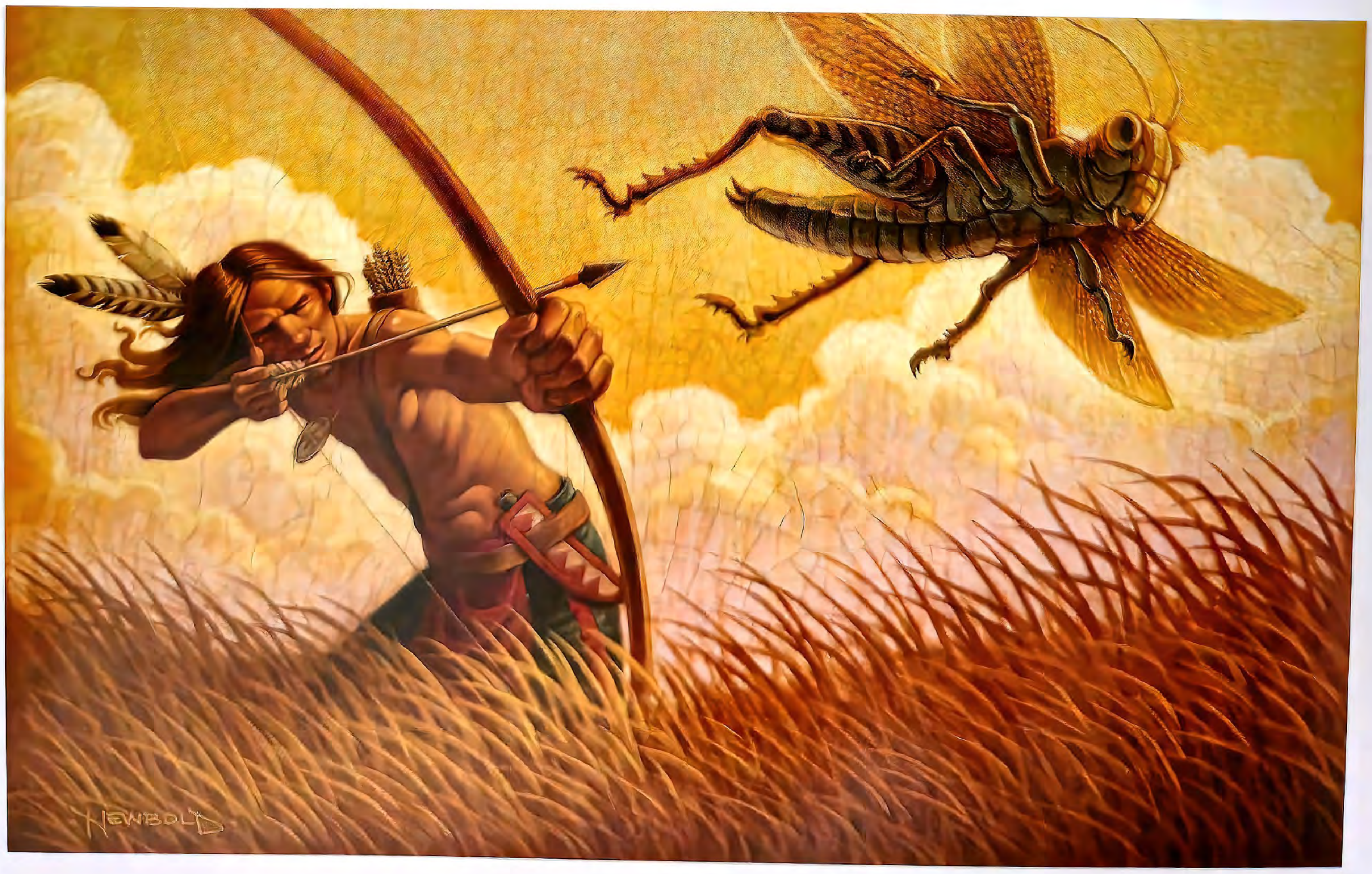
Christina Hess

Art Director: Pat Stone *Client:* Green Prints Magazine *Title:* Next Season *Size:* 9"x10.5" *Medium:* Digital



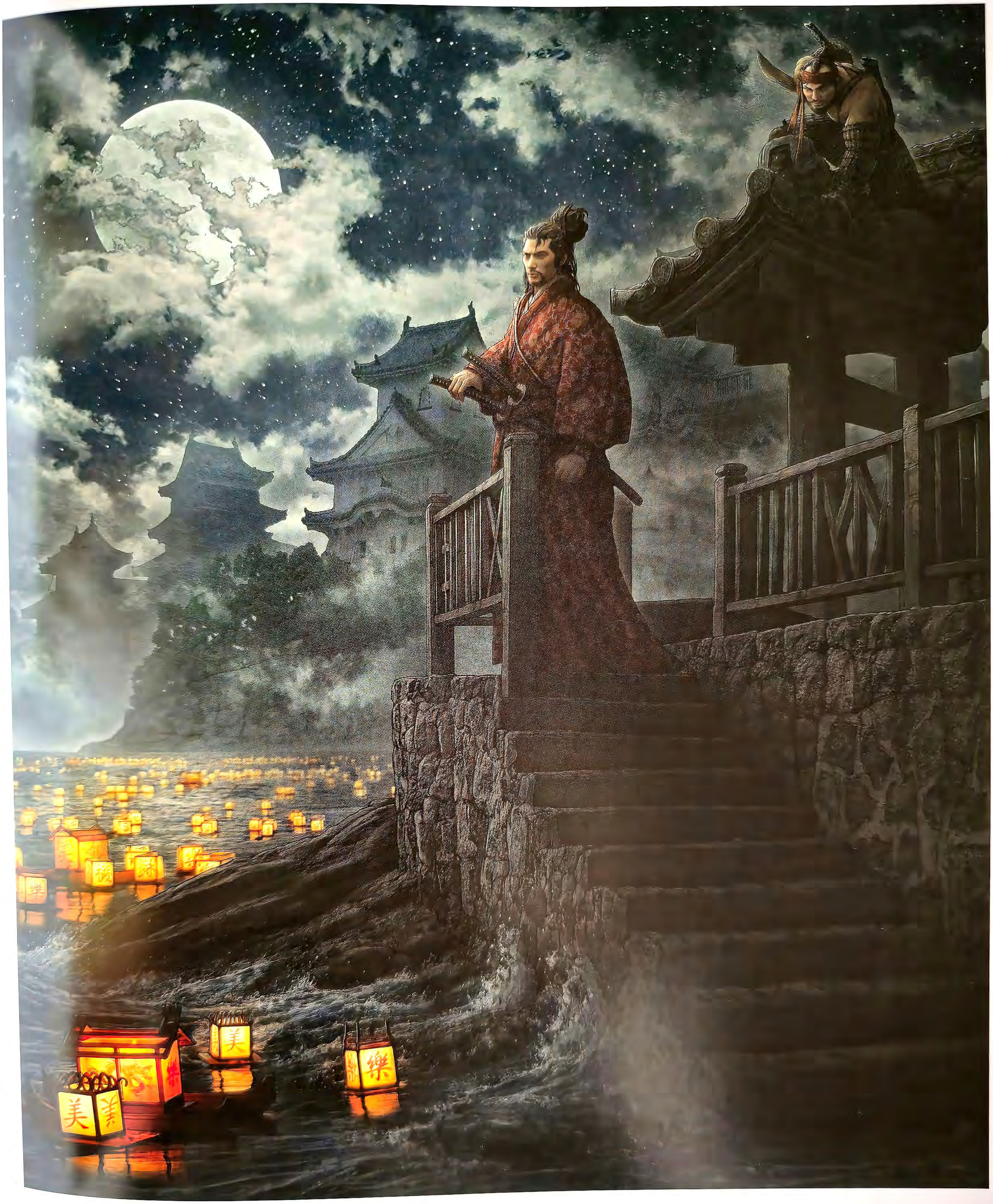
Cory Godbey

Art Director: Jon Schindehette *Client:* ArtOrder *Title:* ArtOrder Challenge *Medium:* Digital



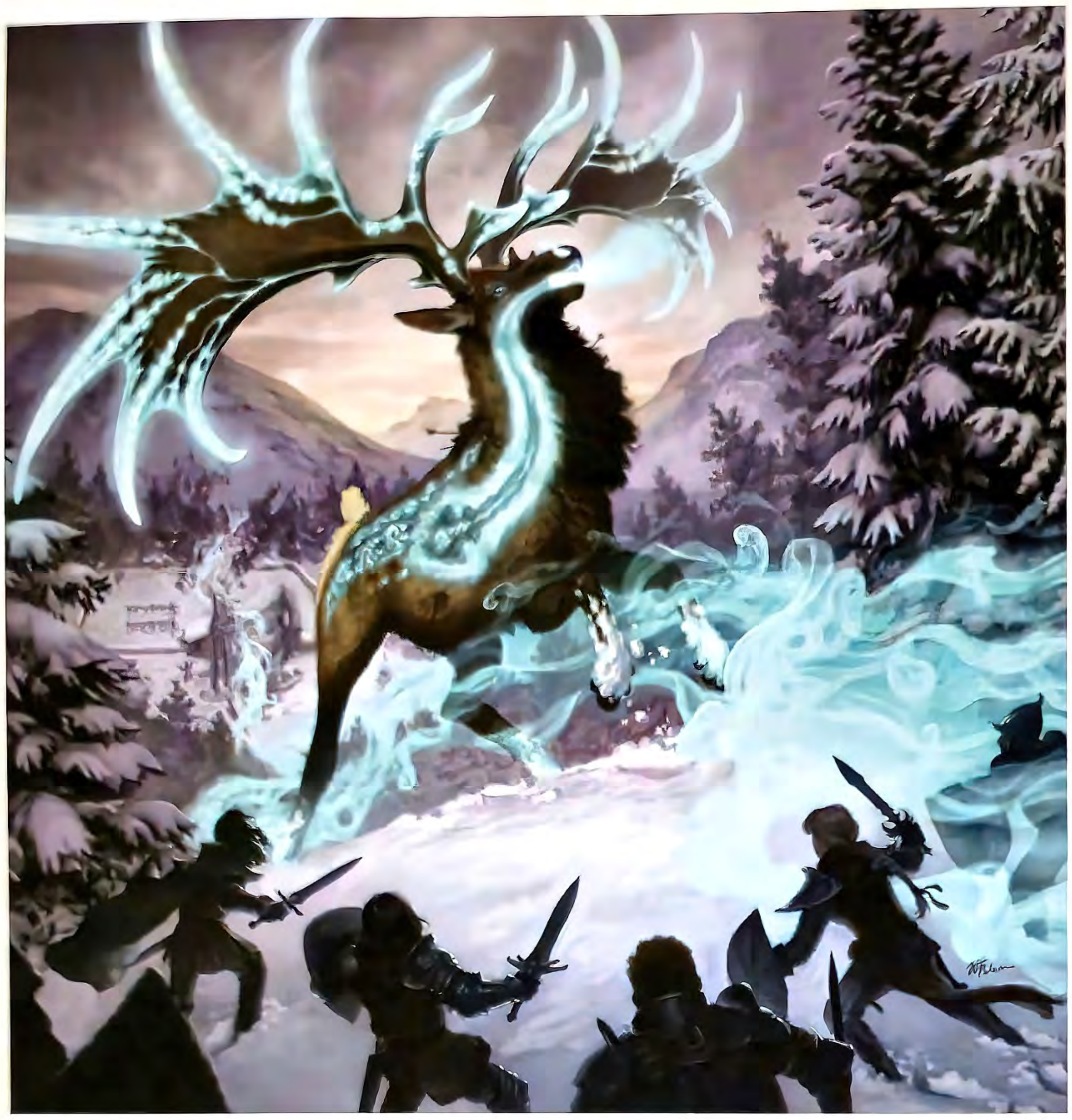
Greg Newbold

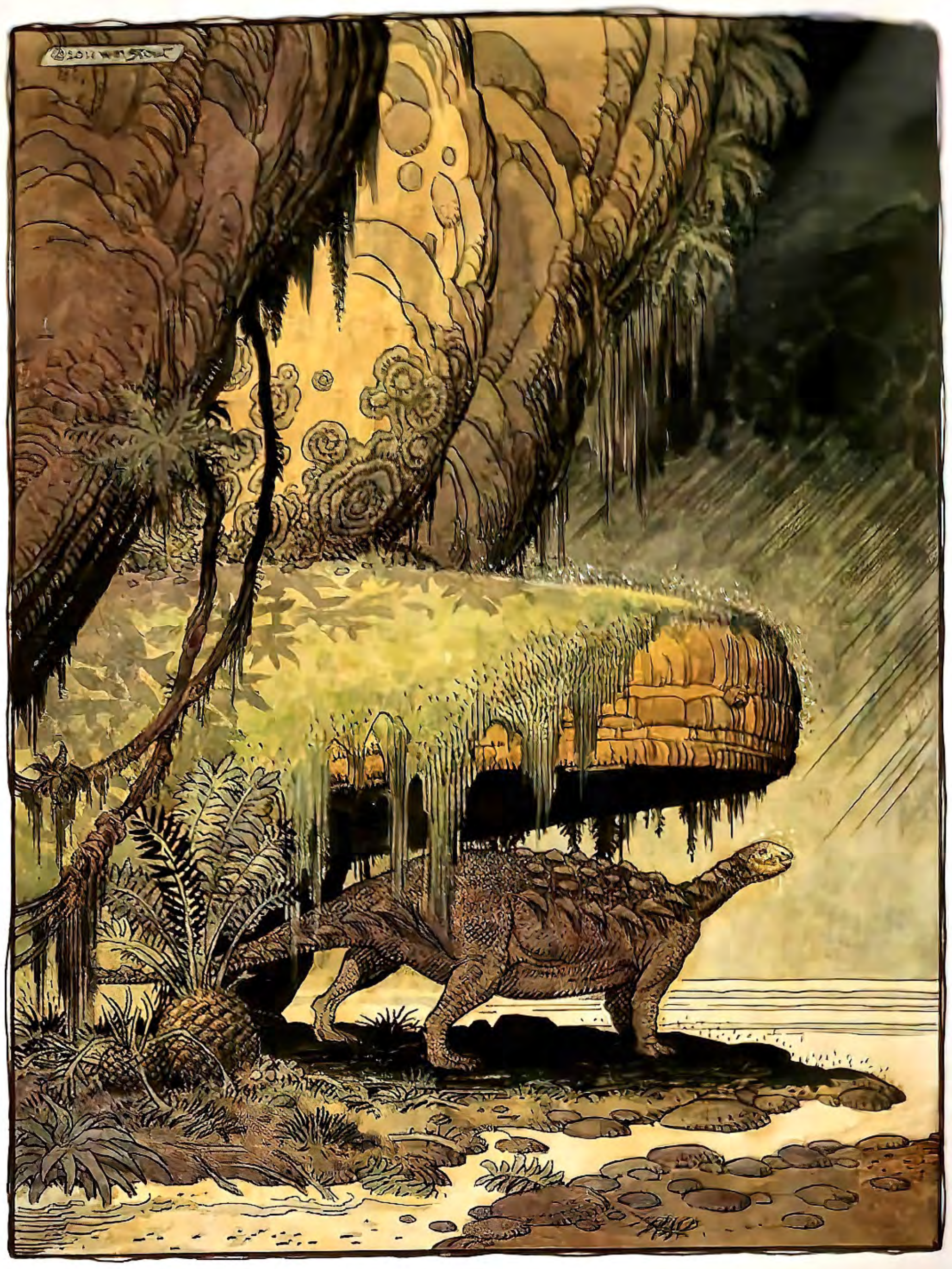
Art Director: Scott Feaster *Client:* Boy's Life Magazine *Title:* Grass Hopper Hunter *Size:* 11"x17" *Medium:* Digital



Kerem Beyit

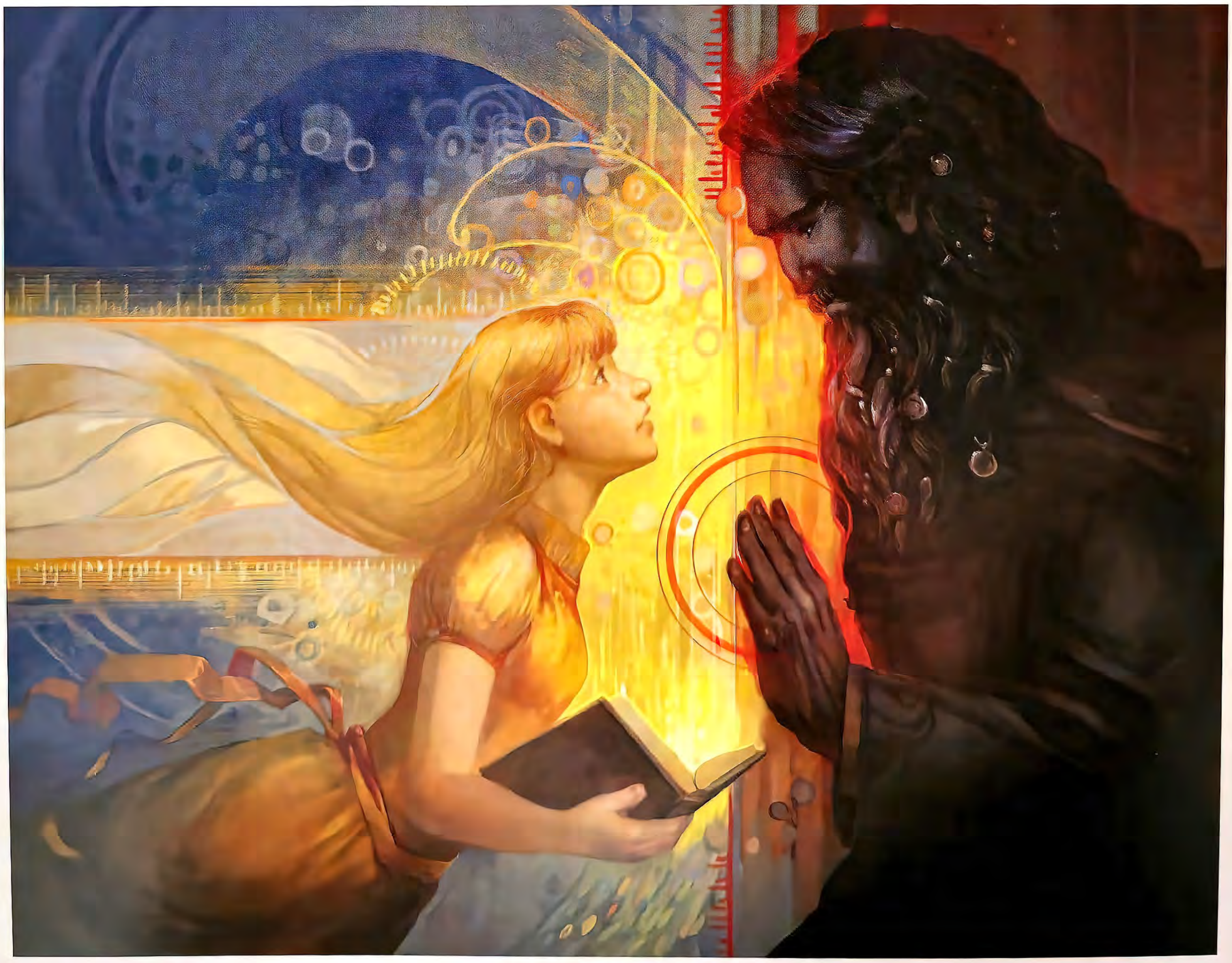
Art Director: Kate Irwin *Client:* Wizards of the Coast *Title:* Honor System *Medium:* Digital



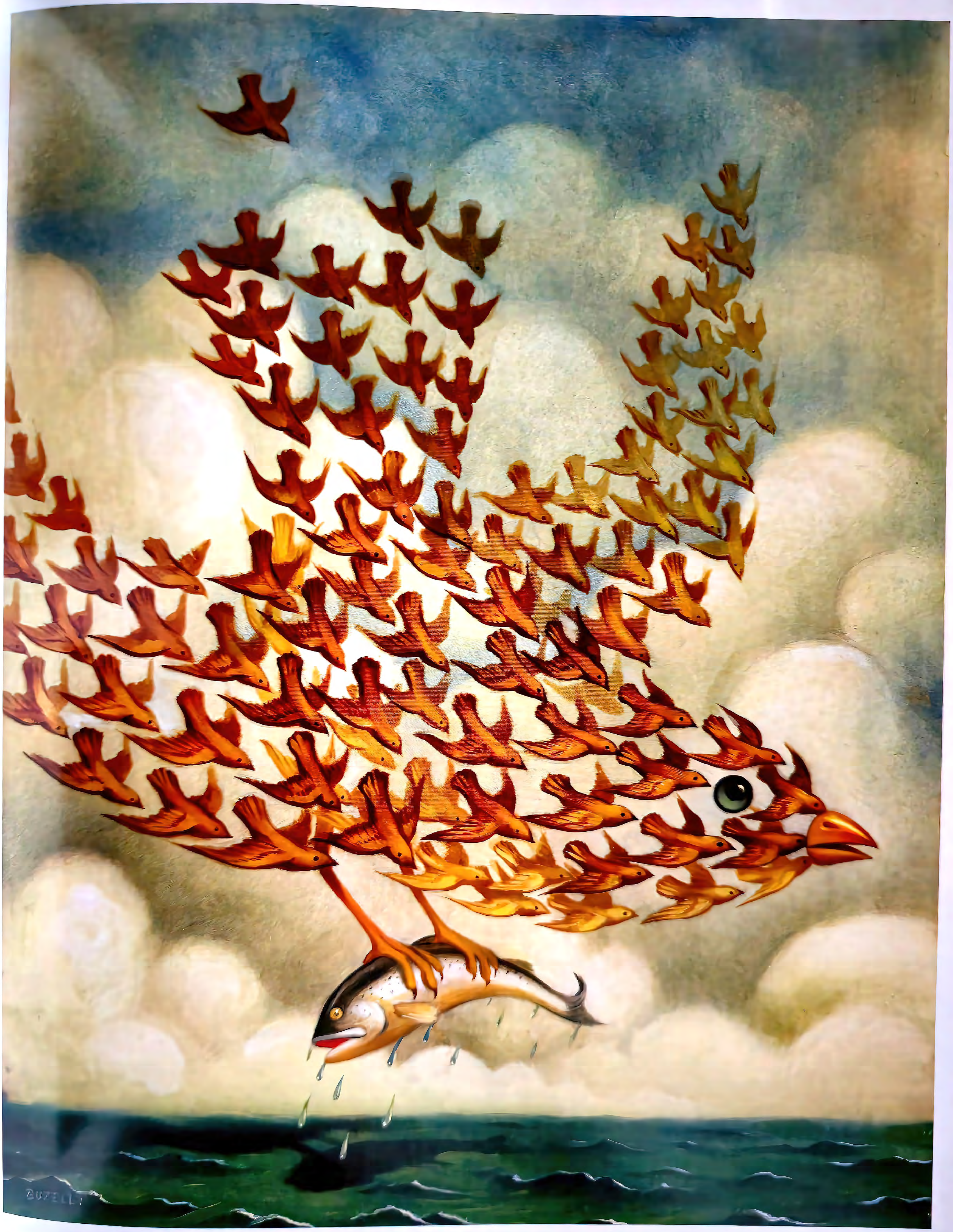


Winona Nelson
Art Director: Jon Schindehette *Client:* Wizards of the Coast
Title: Primal Elk *Sice:* 22"x22" *Medium:* Digital

William Stout
Art Director: Mike Fredericks *Designer:* William Stout *Client:* Prehistoric Times
Title: Gastonia Takes Shelter *Sice:* 9"x13" *Medium:* Digital

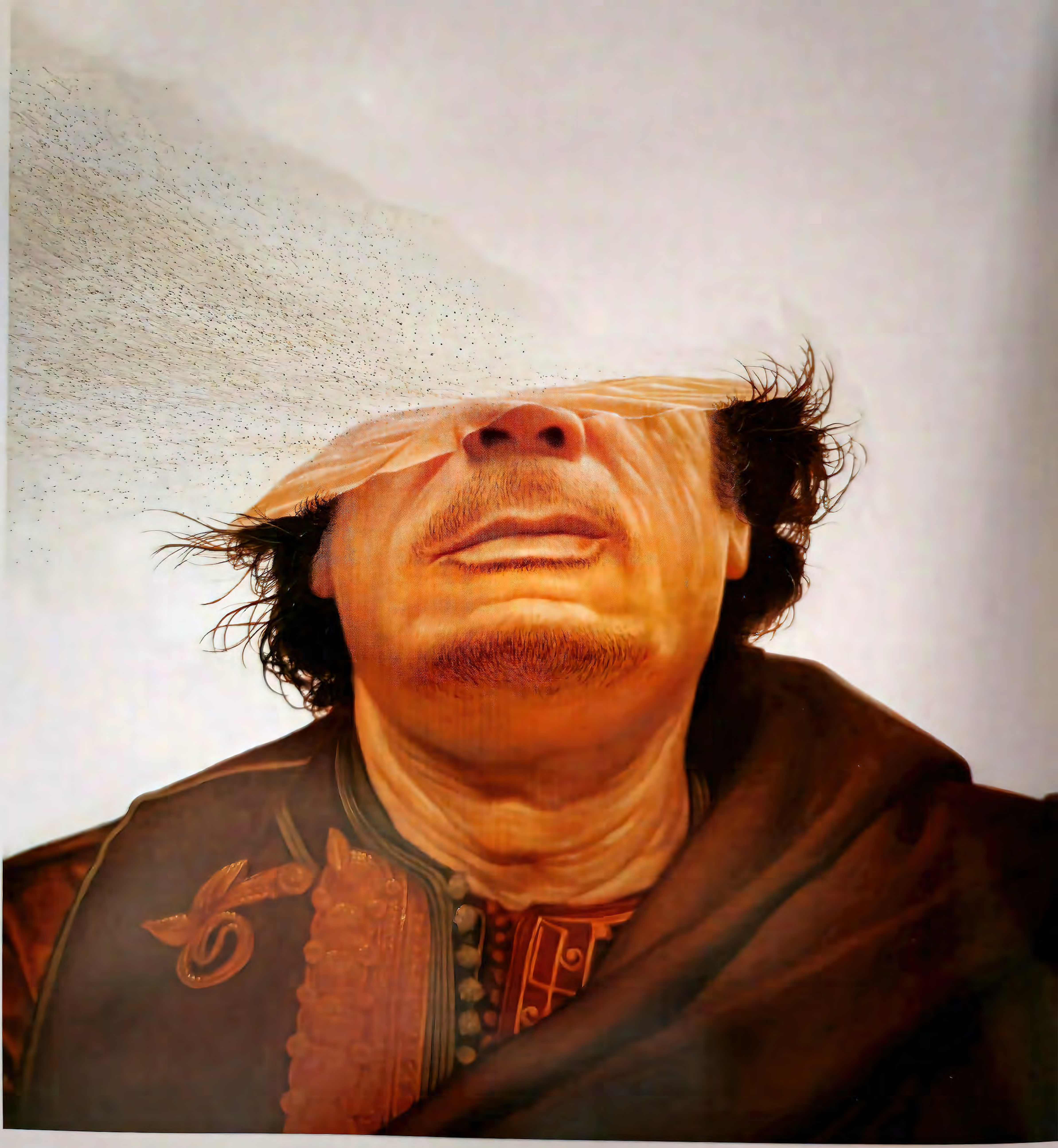


Julie Dillon
Art Director: Irene Gallo *Client:* Tor.com *Title:* Uncle Flower *Medium:* Digital



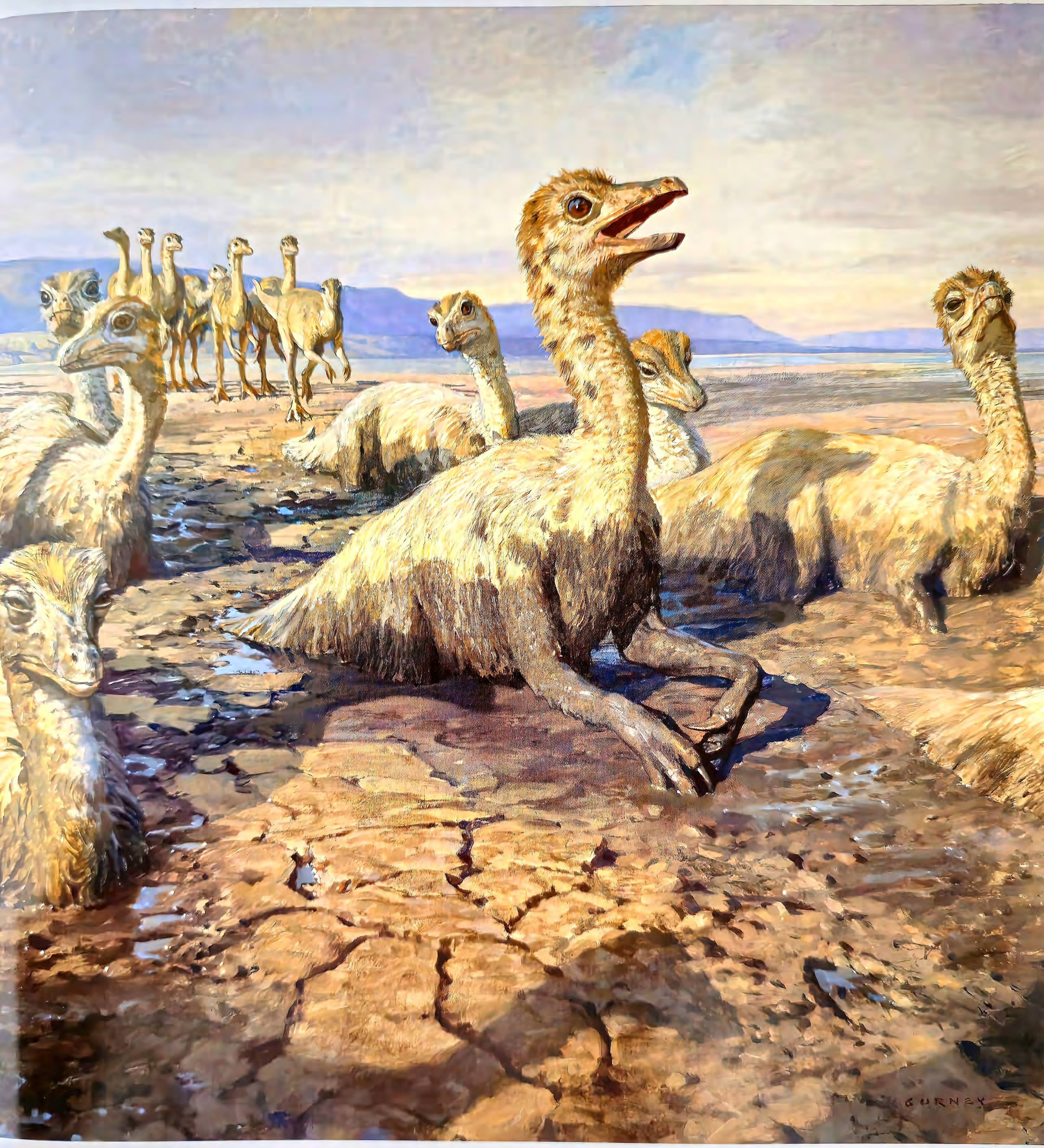
Chris Buzelli

Art Director: SooJin Buzelli *Client:* Plansponsor Magazine *Title:* Strength in Numbers *Size:* 15”x19.5” *Medium:* Oil on board



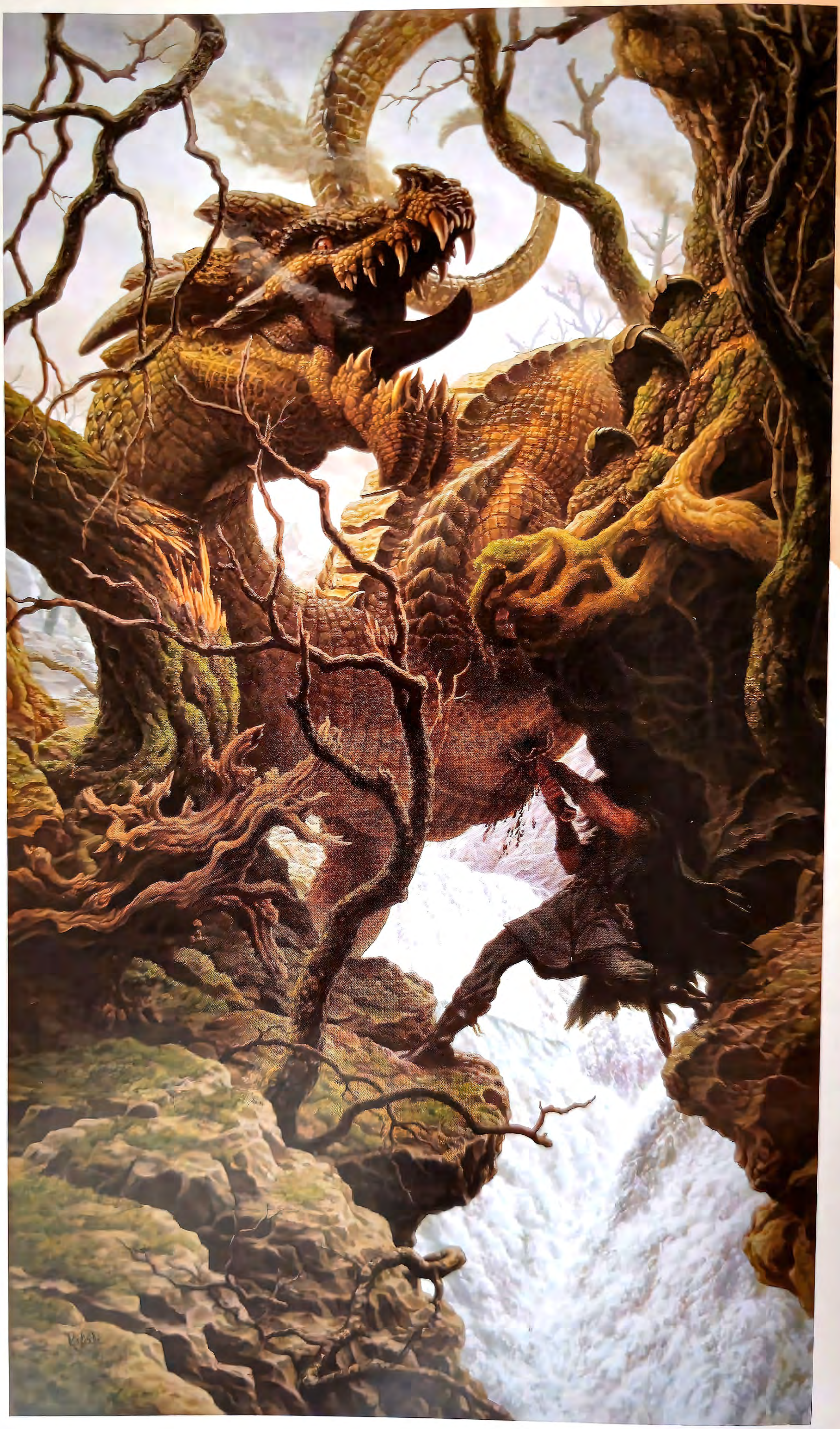
Tim O'Brien

Art Director: D.W. Pine *Client:* Time Magazine *Title:* Gadaffi *Medium:* Oil

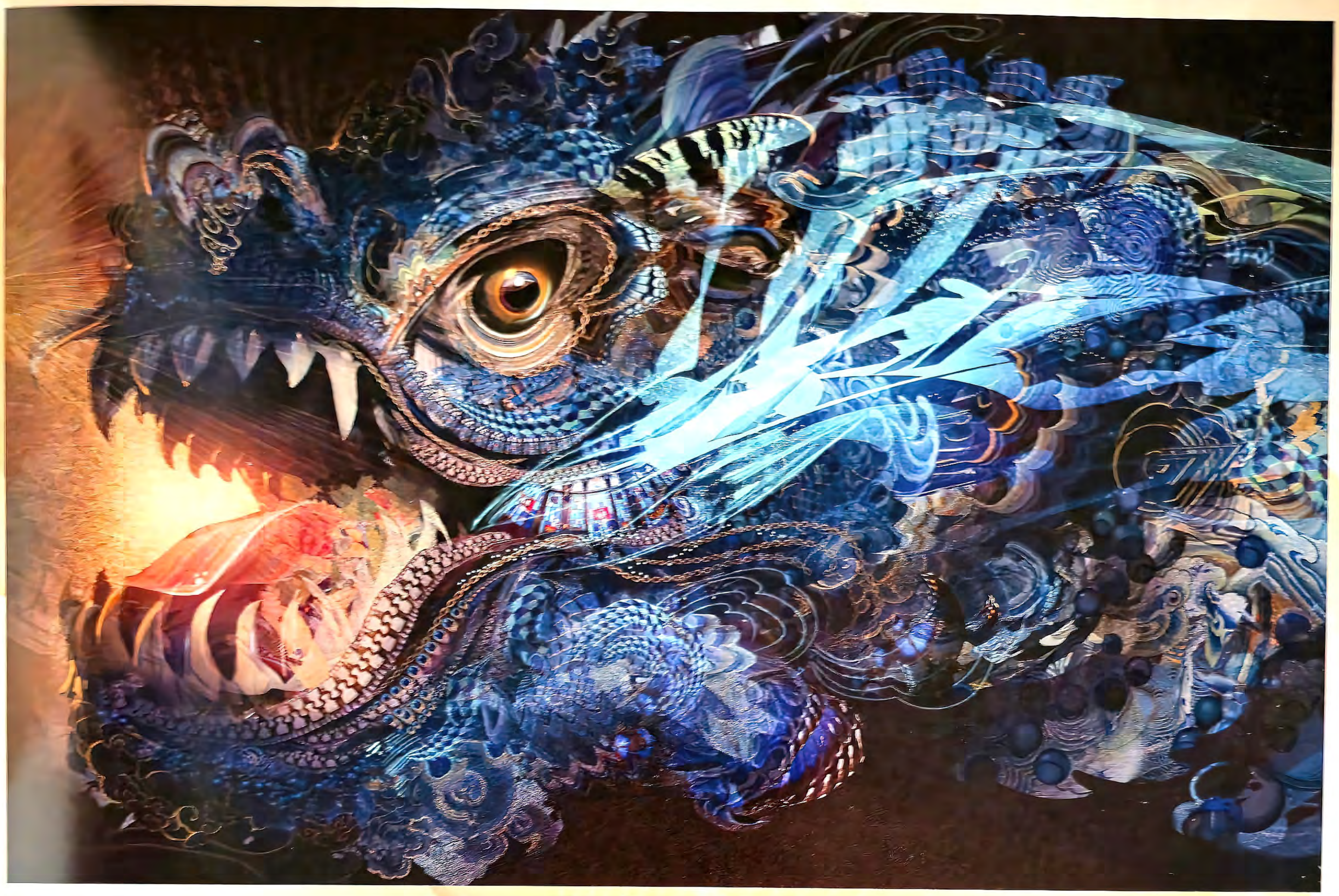


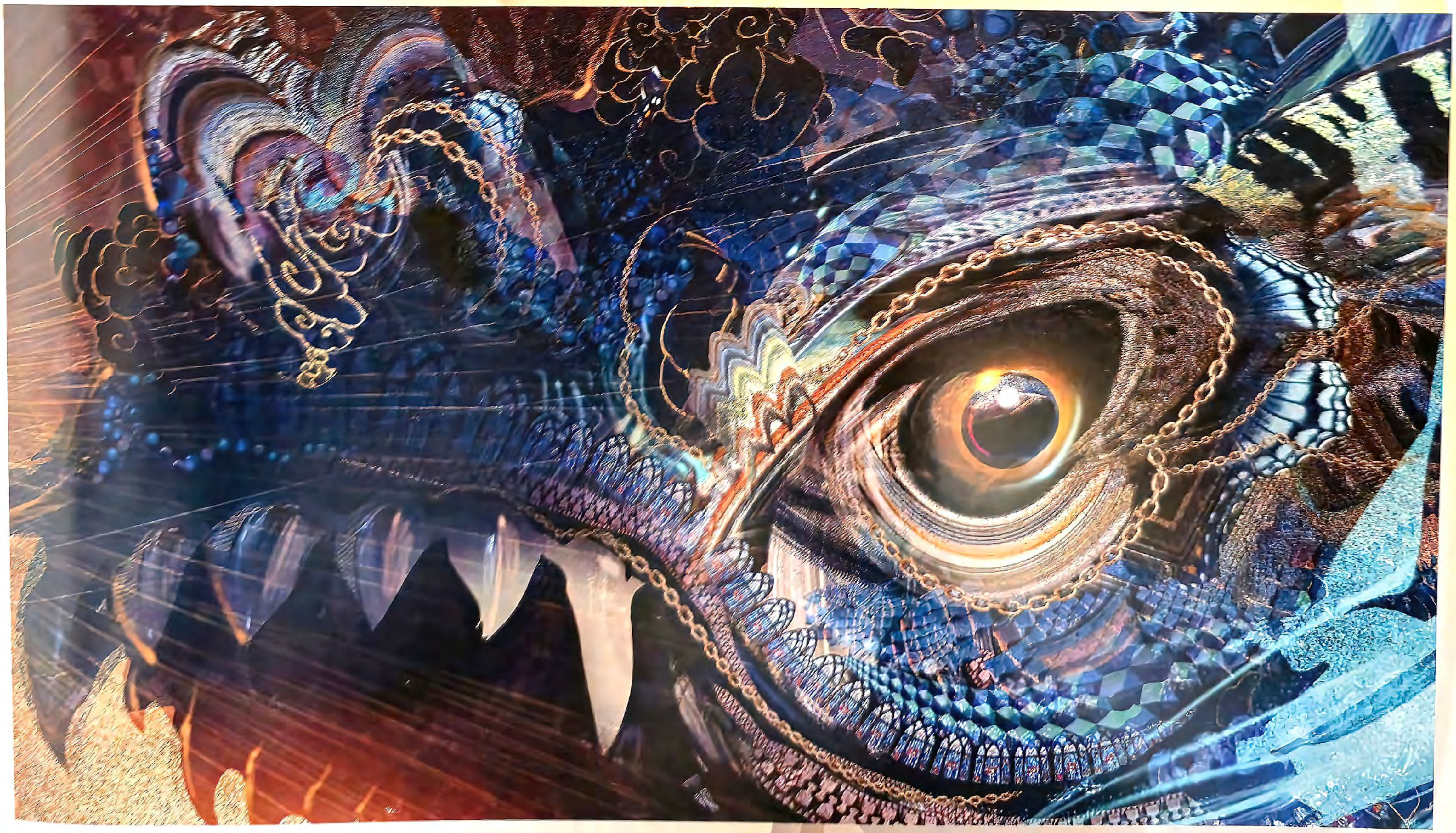
James Gurney

Art Director: Michael Mrak *Client:* Scientific American *Title:* Mud Trap *Size:* 17.5"x17" *Medium:* Oil



Raoul Vitale
Title: Turin and Glaurung *Size:* 17"x30.5" *Medium:* Oil on masonite

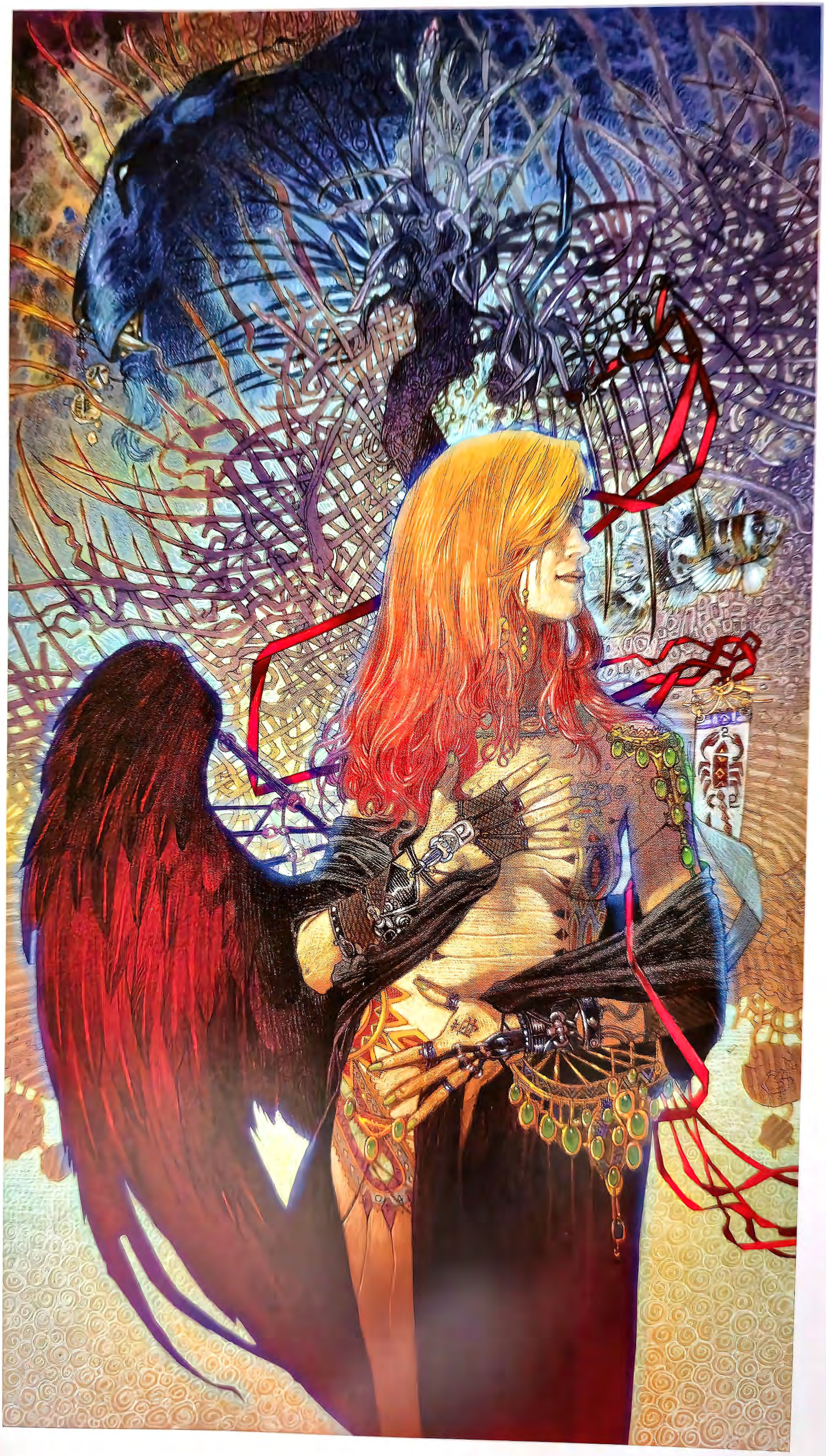




detail

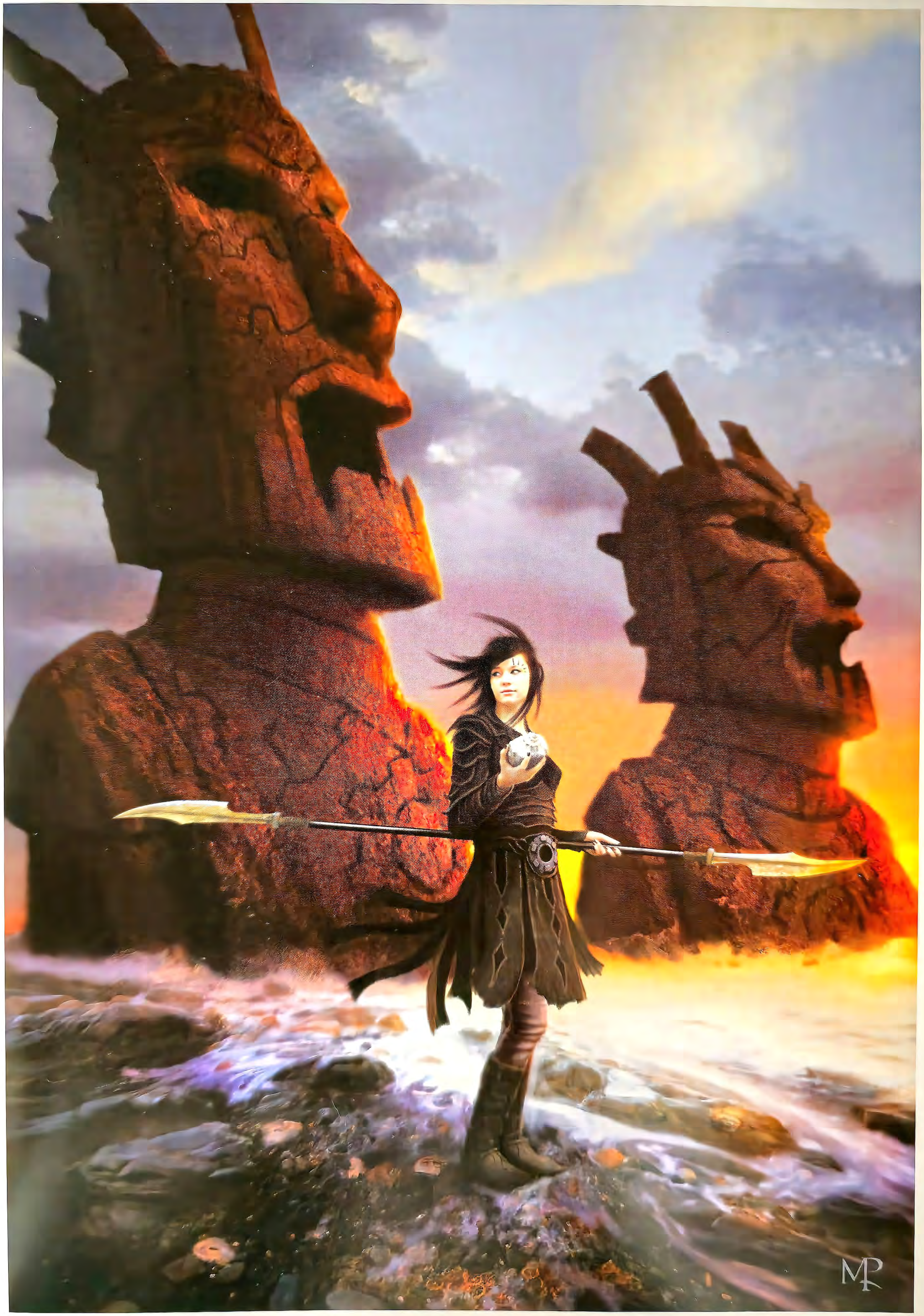
Android Jones

Title: Water Dragon 2012 *Medium:* Painter 12



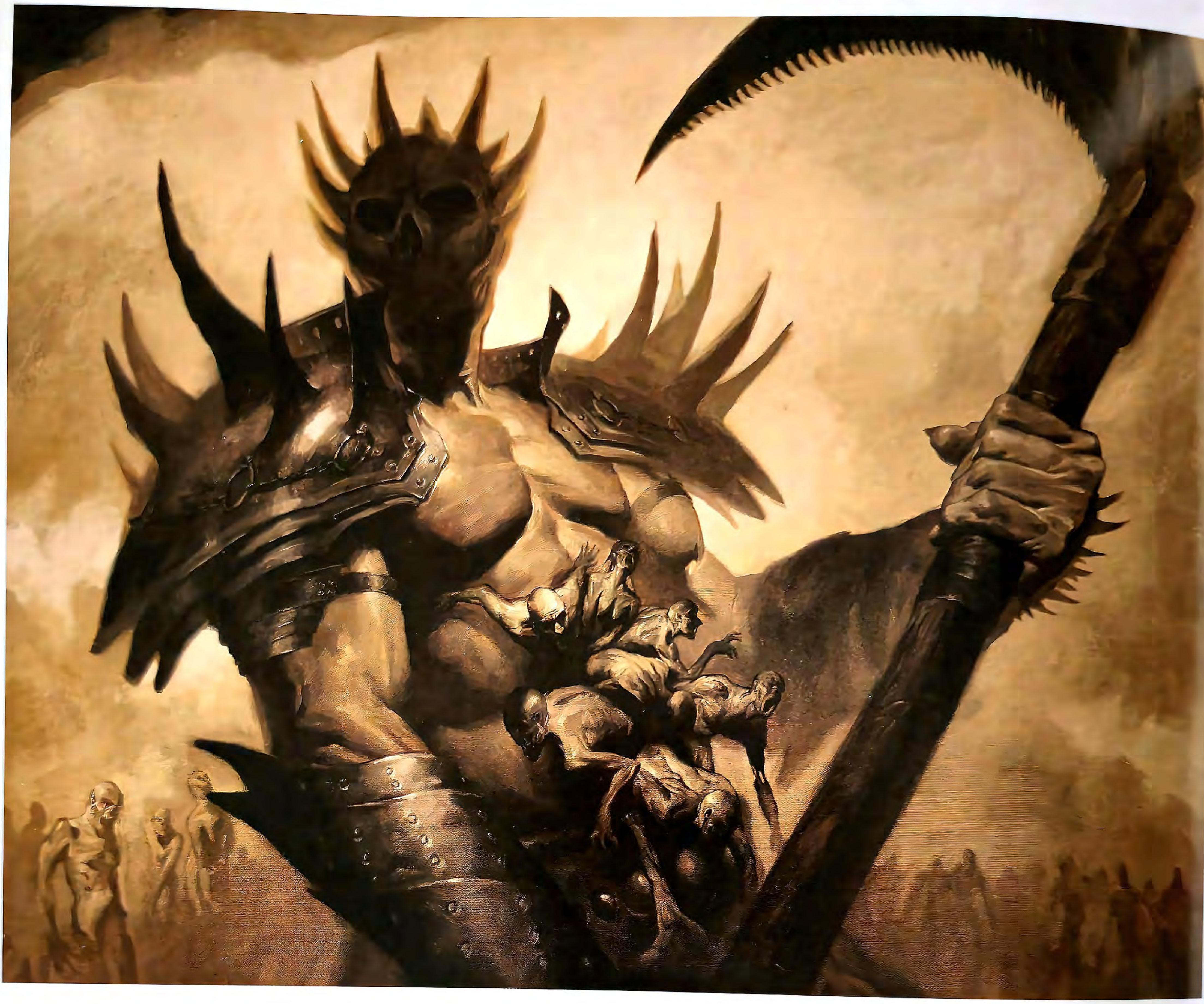
Mark A. Nelson

Art Director: Mark A. Nelson *Client:* Grazing Dinosaur Press *Title:* AGR: Persevere *Size:* 11"x18.25" *Medium:* Pencil, digital



Mark Poole

Client: Mind Poole, Inc. *Title:* Sentinels *Size:* 24"x36" *Medium:* Oil



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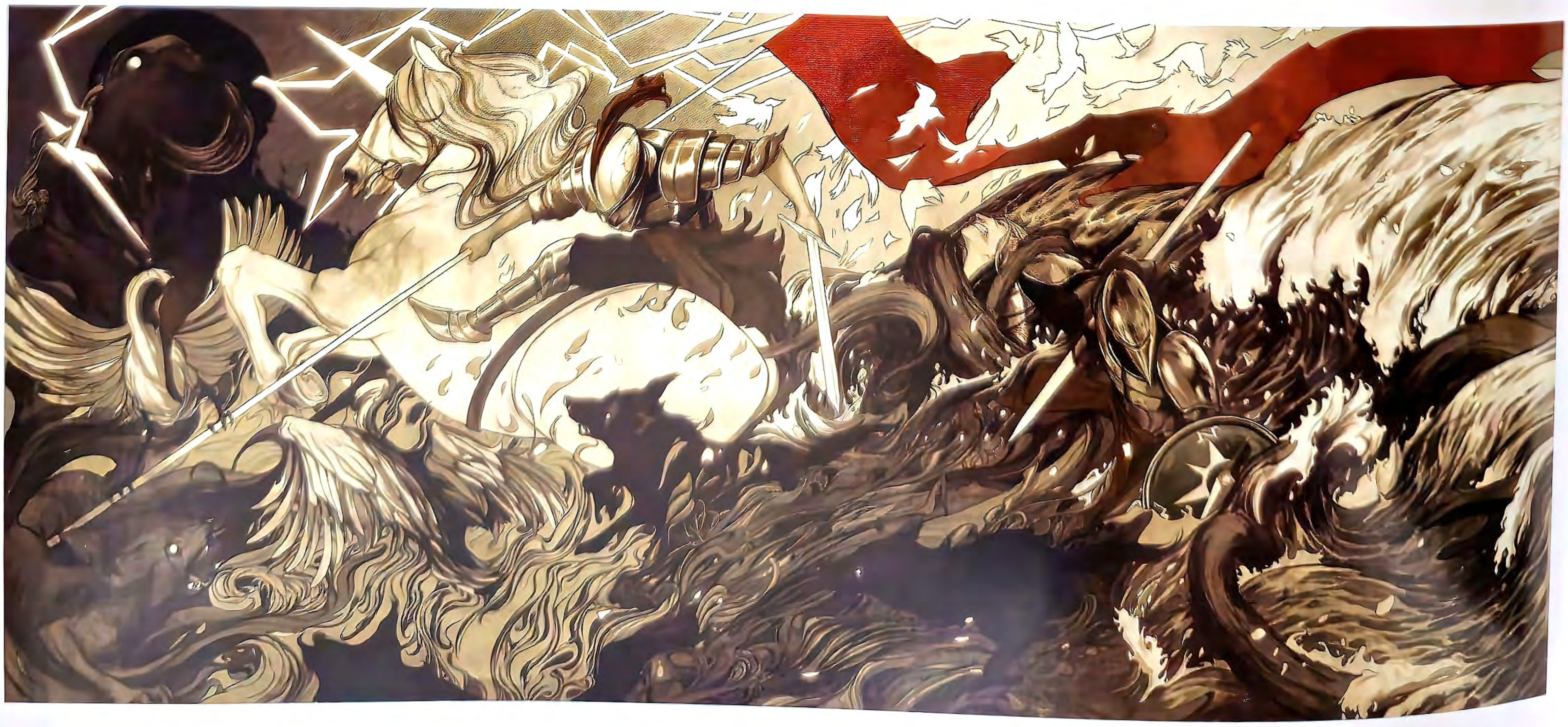
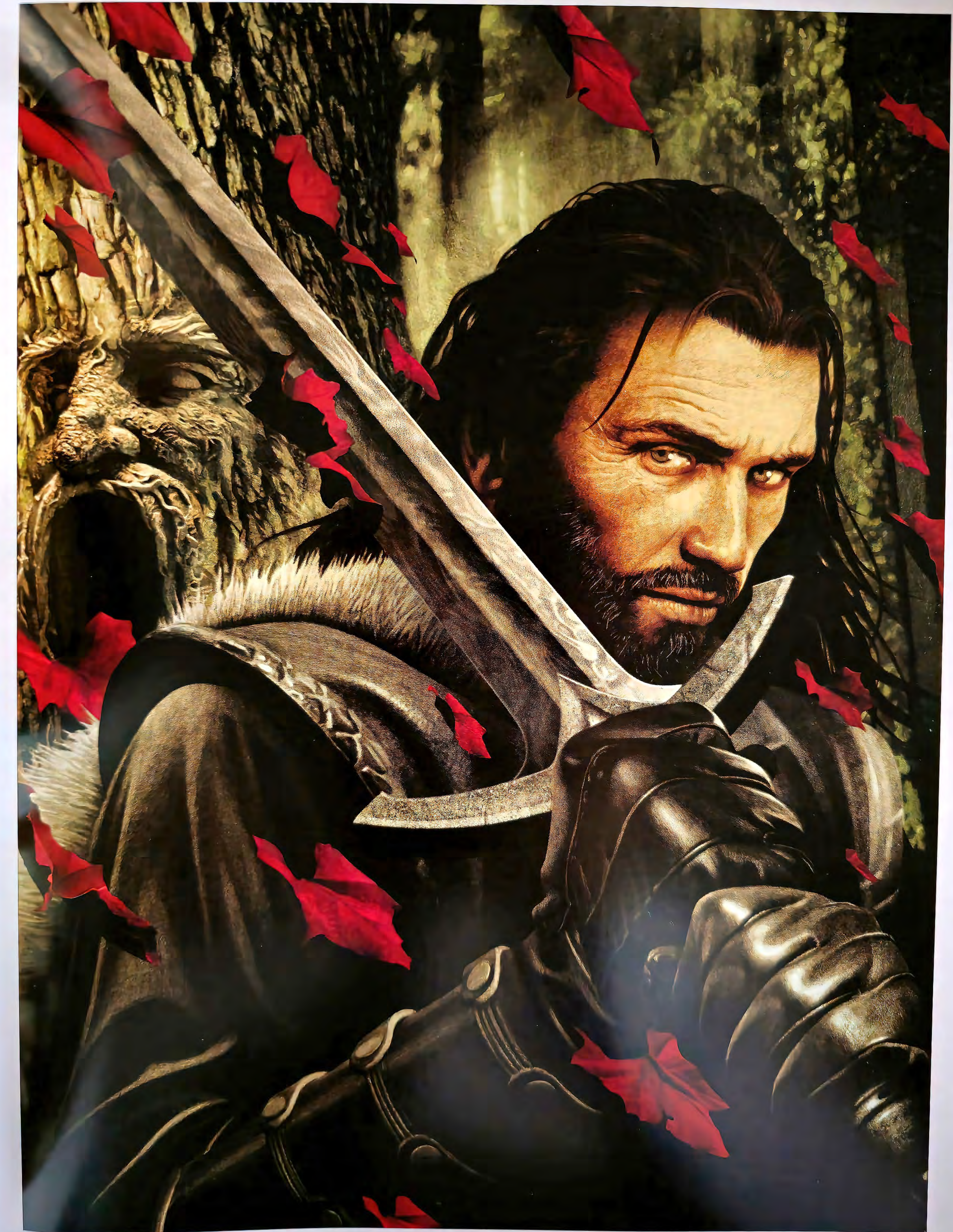
Lucas Graciano

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Grave Titan *Size:* 20"x16" *Medium:* Oil



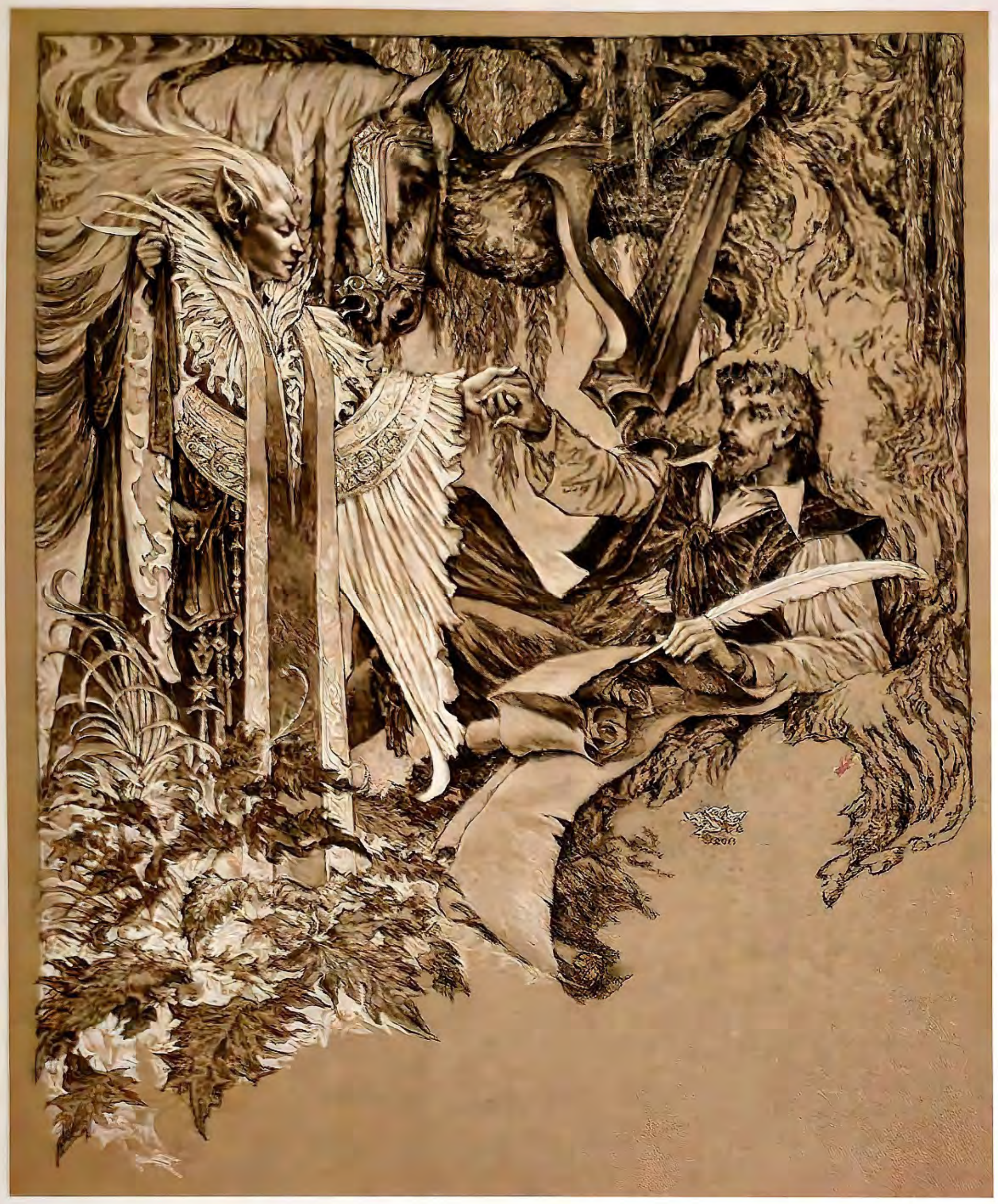
Nimit Malavia

Art Director: Daniel Weinand *Client:* Shopify *Title:* Better To Be the Storm Than the Sea *Size:* 38"x19" *Medium:* Mixed, digital



John Picacio

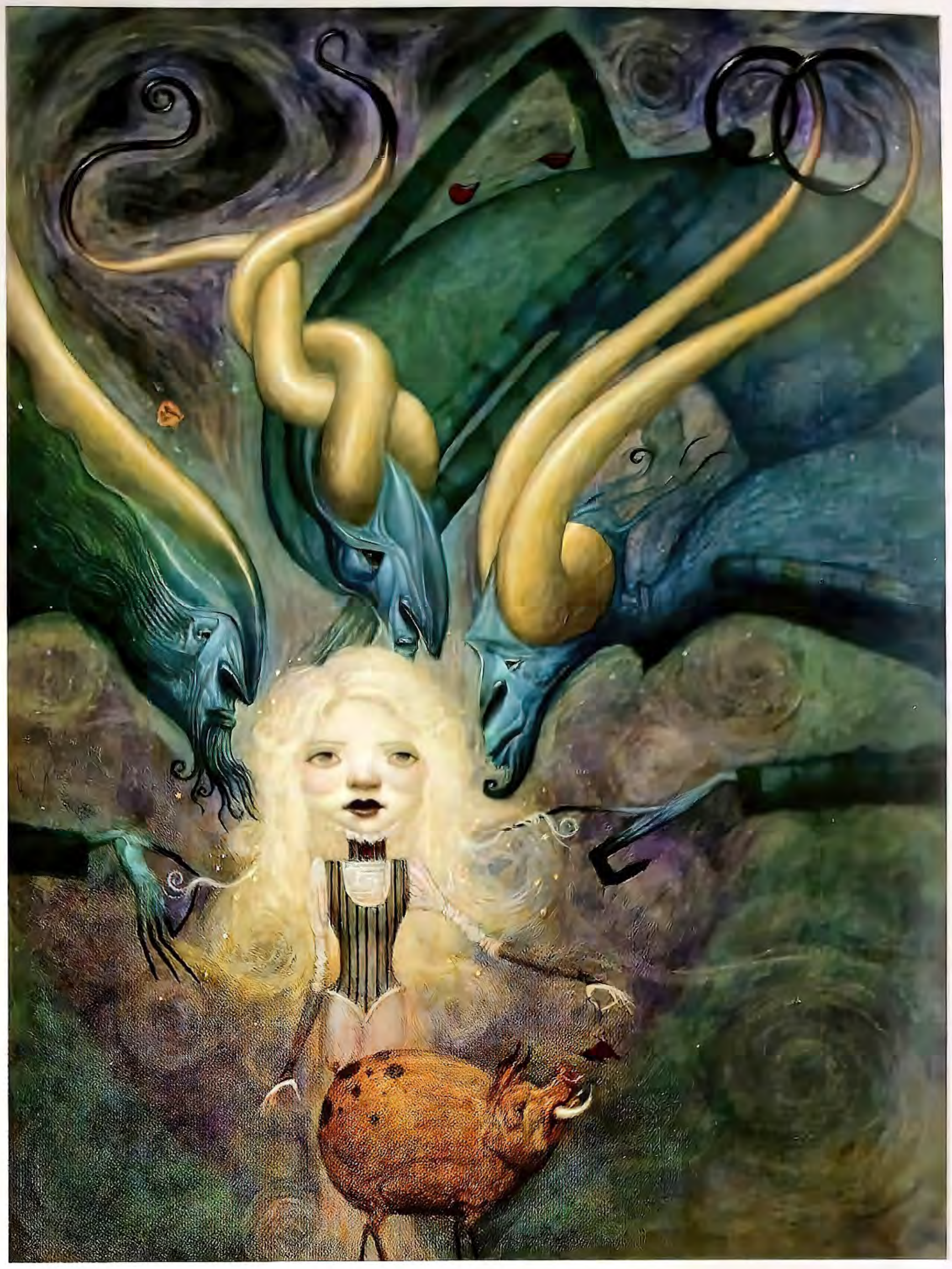
Art Director: David Stevenson *Client:* Bantam Books *Title:* Eddard Stark *Size:* 13.5"x18" *Medium:* Pencil, acrylic, digital



Stephen Hickman

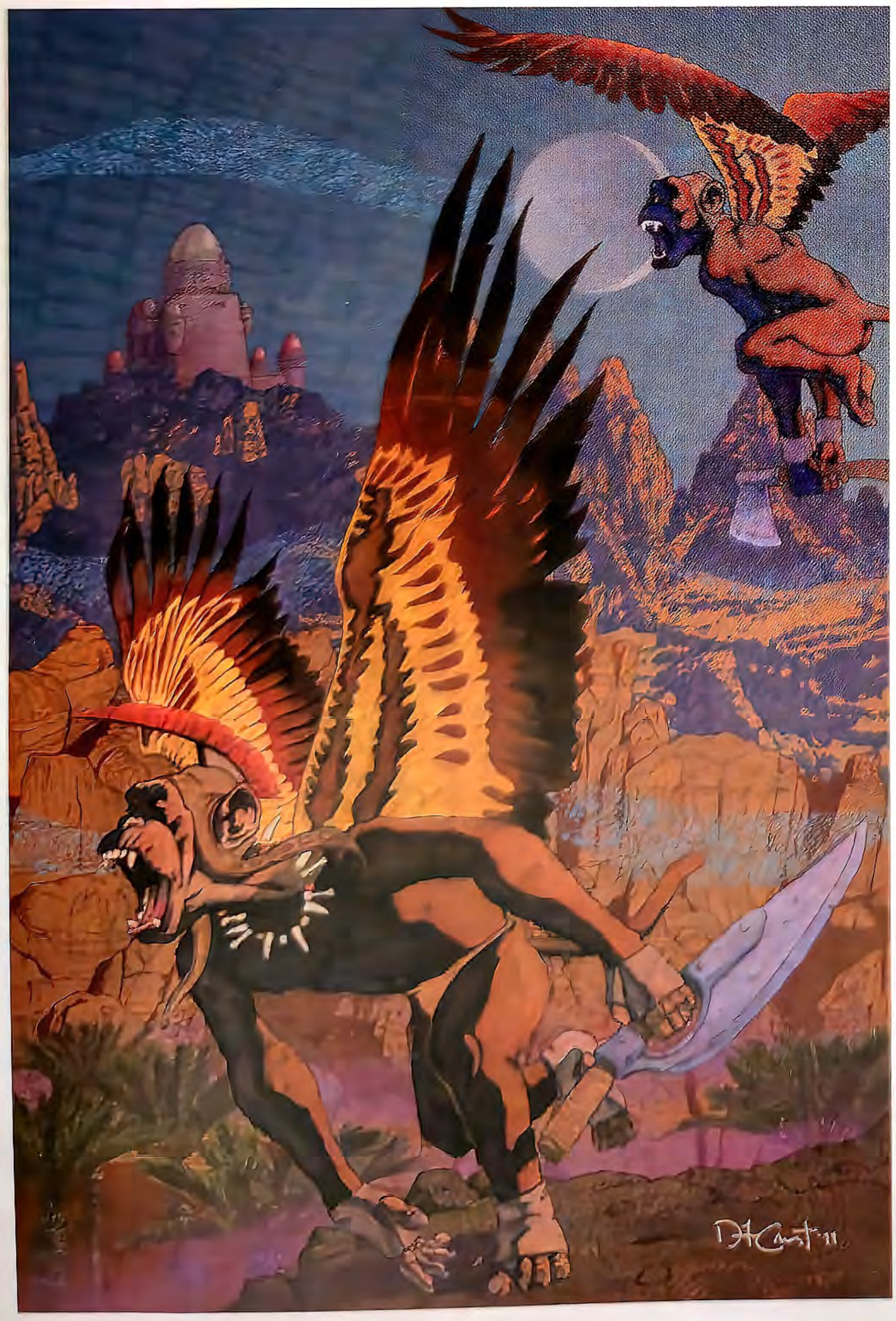
Title: Thomas the Rhymer & The Queen of Elfland

Size: 18"x21" *Medium:* Pencil, charcoal, gouache



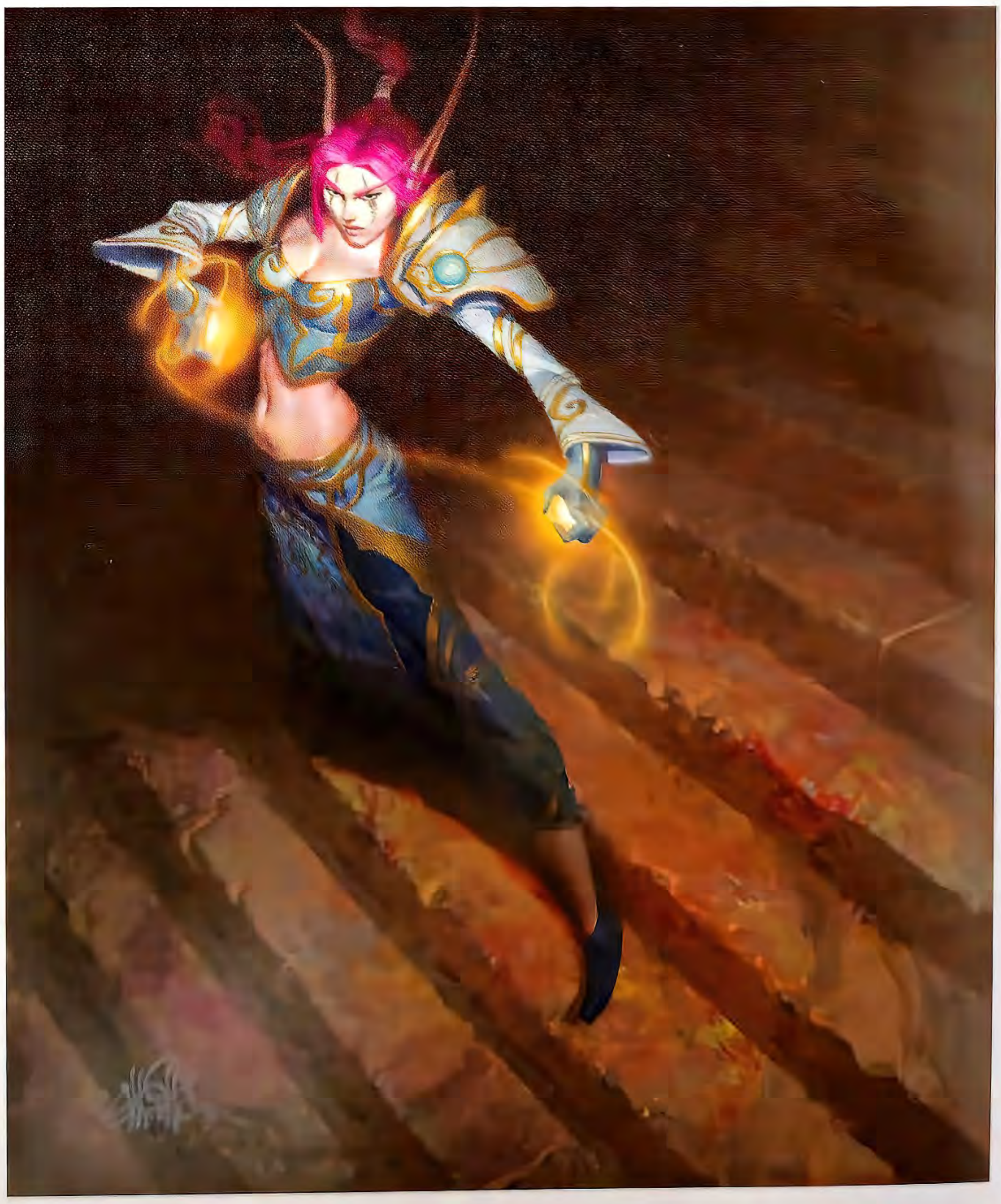
Bill Carman

Title: 3 Wishes *Size:* 9"x 10" *Medium:* Acrylic on copper



David Crust

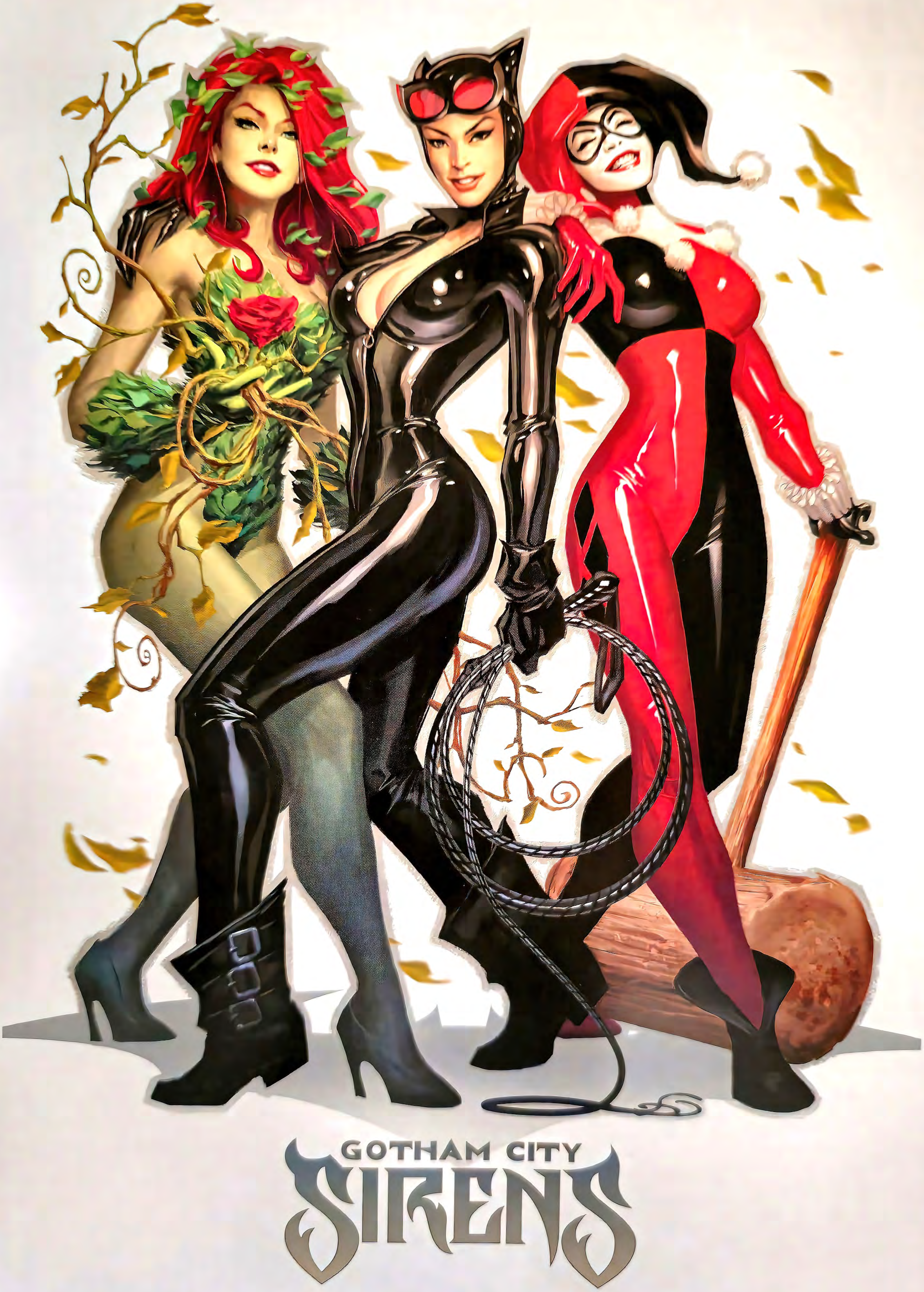
Title: Flying Monkeys *Size:* 12"x18" *Medium:* Mixed



Craig Elliott

Art Director: Doug Alexander/Jeremy Cranford *Client:* Blizzard Entertainment

Title: Holy Nuke *Size:* 11"x 14" *Medium:* Photoshop



Alex Garner

Client: DC Comics *Title:* Gotham City Sirens *Size:* 12.5”x18.5” *Medium:* Digital

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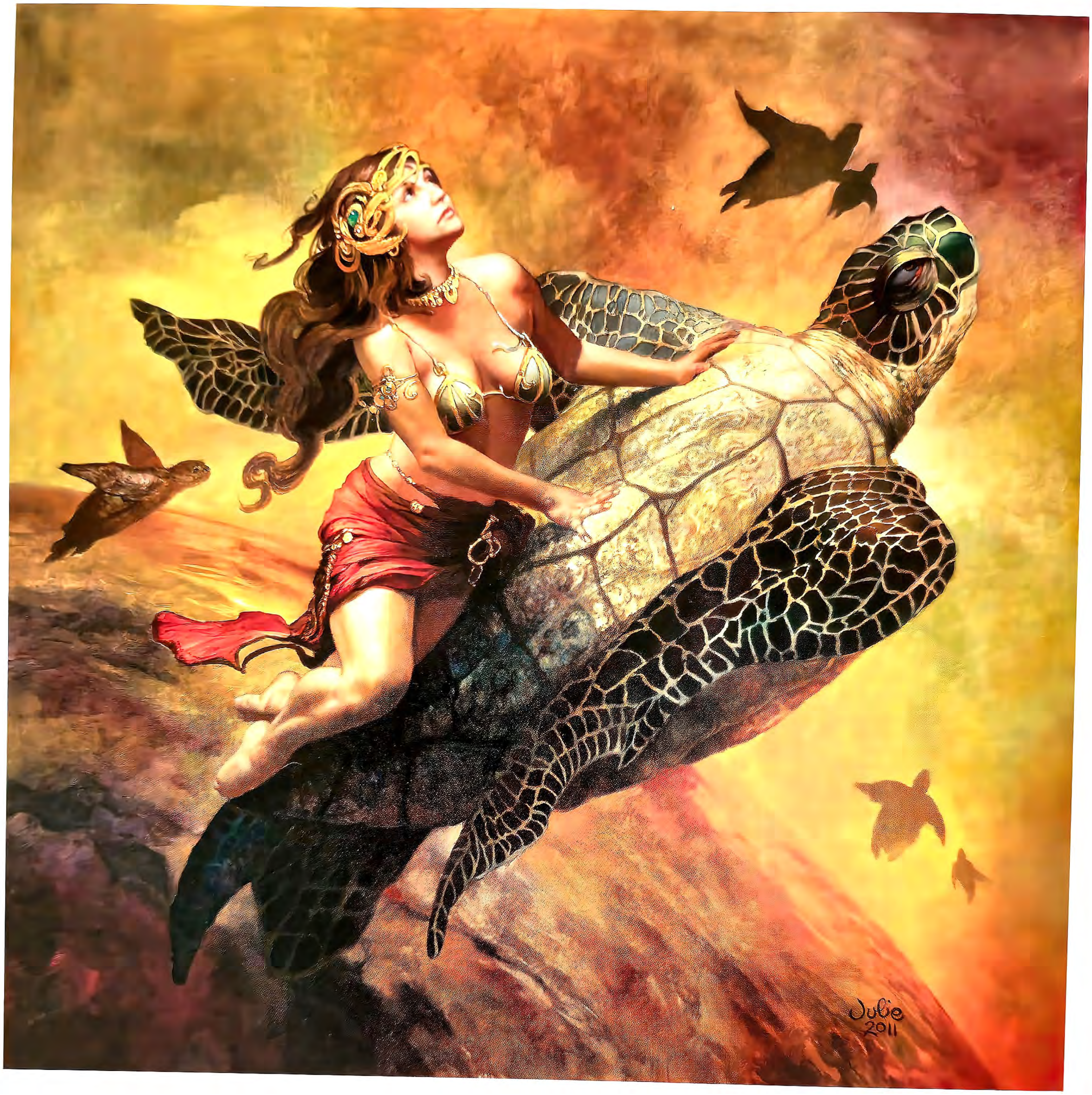
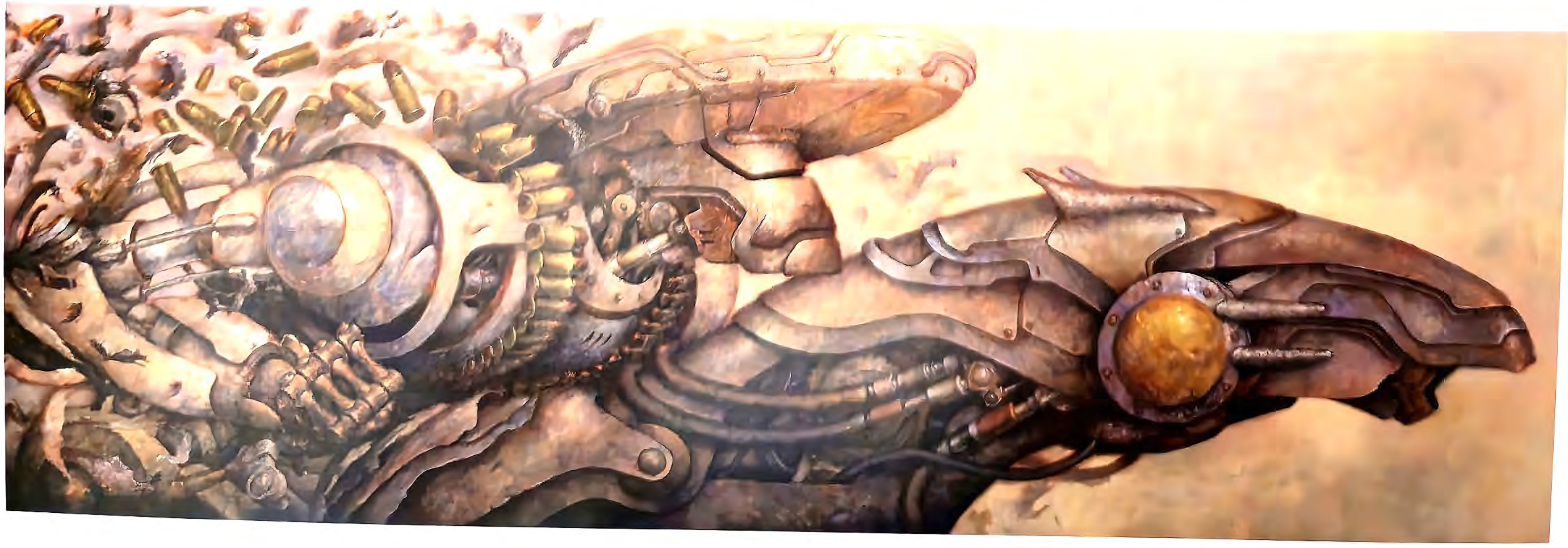


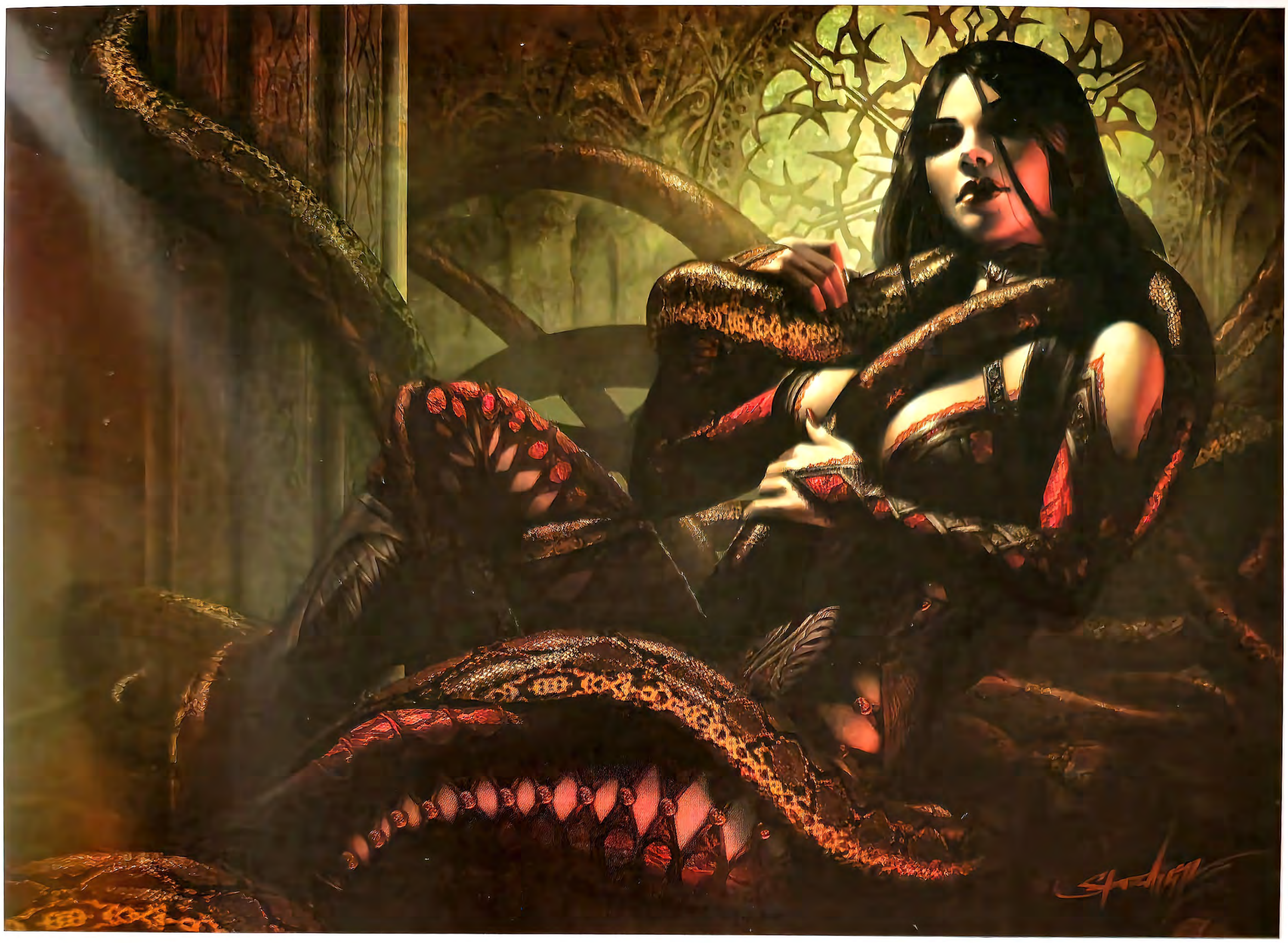
Julie Bell

Art Director: Julie Bell *Client:* Workman Publishing *Title:* The Day We Left *Size:* 18"x18" *Medium:* Oil on board



Raul Cruz

Title: Tricentenary *Size:* 180cm x 60cm *Medium:* Acrylic on canvas



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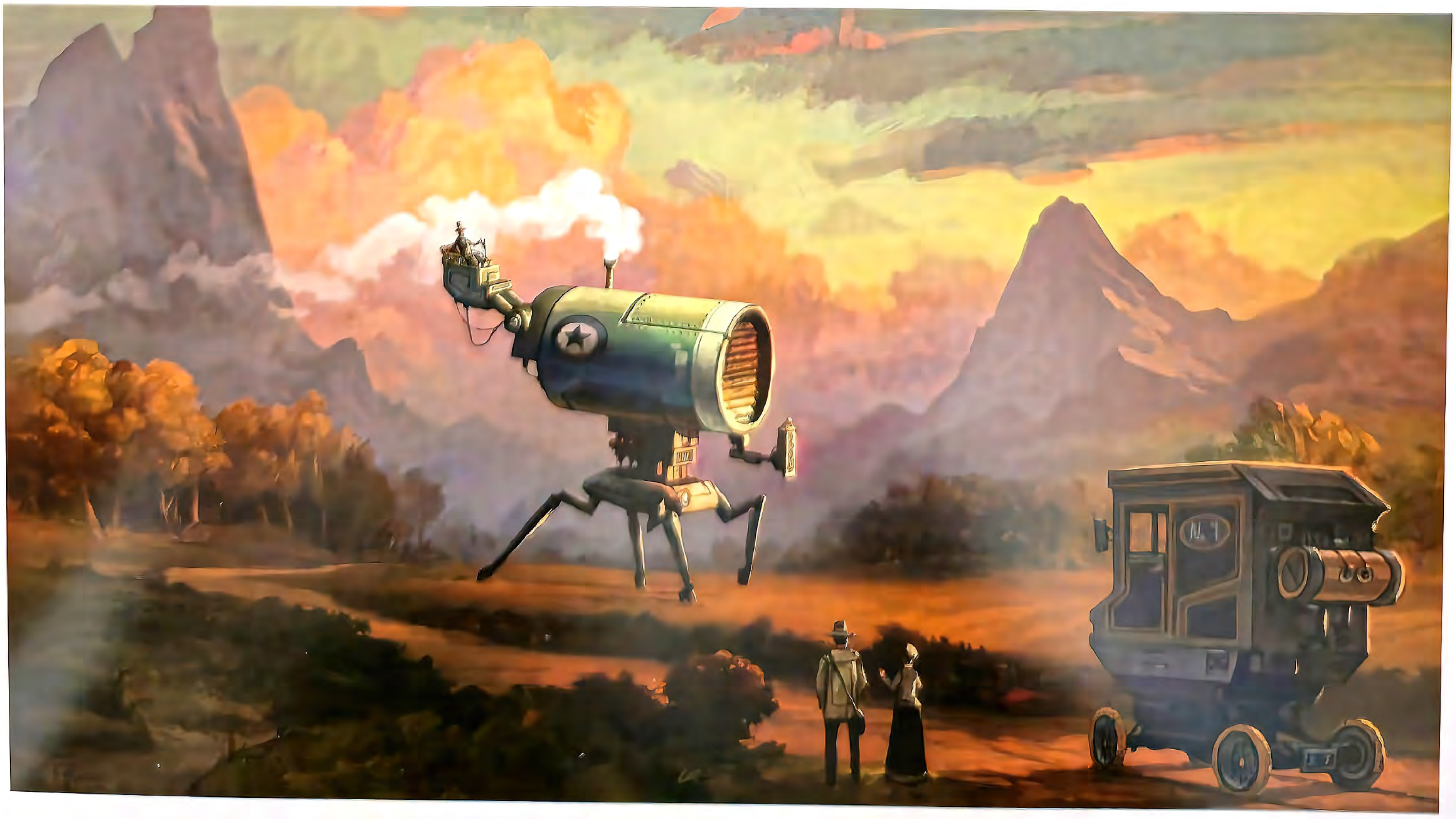
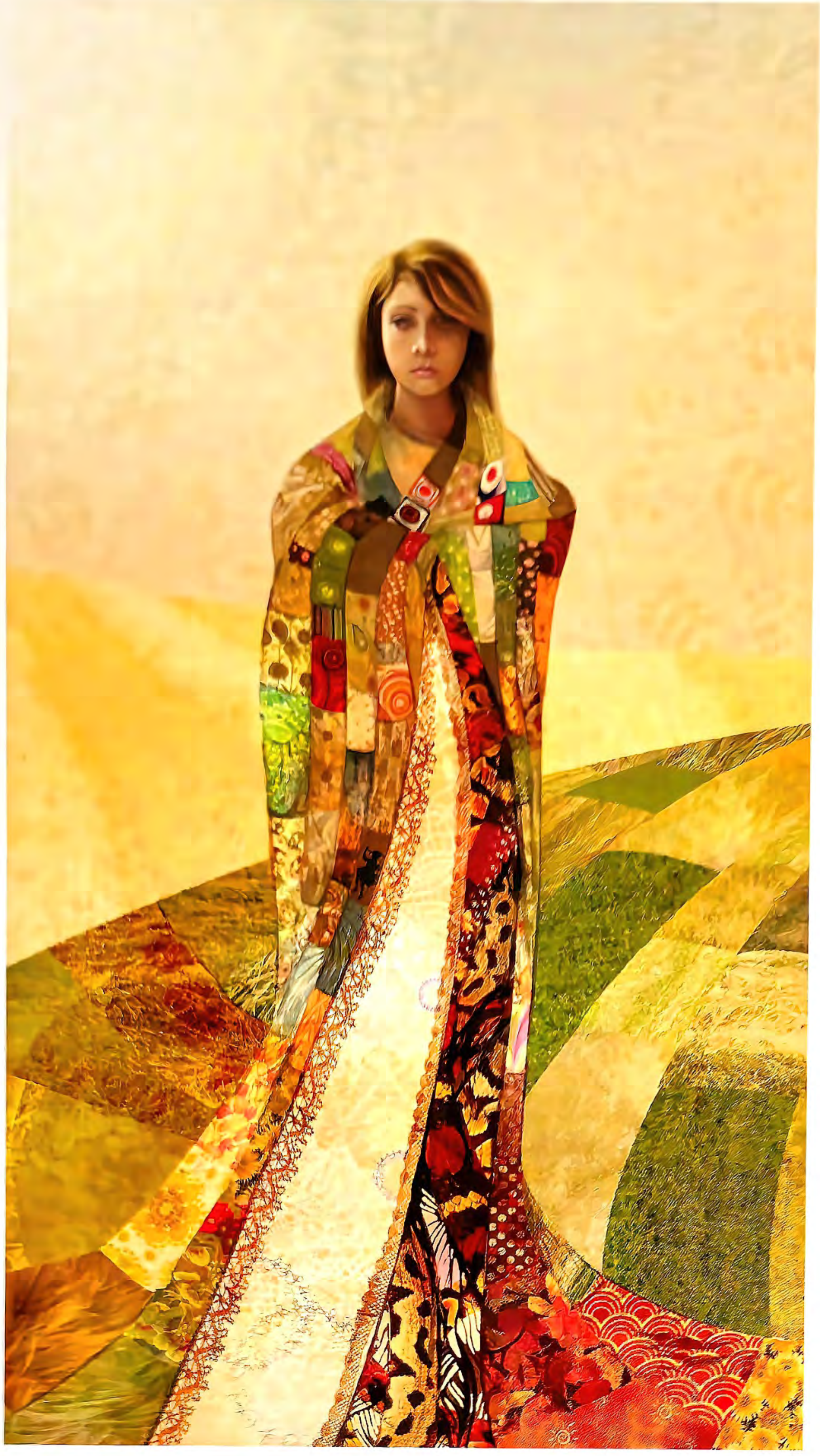
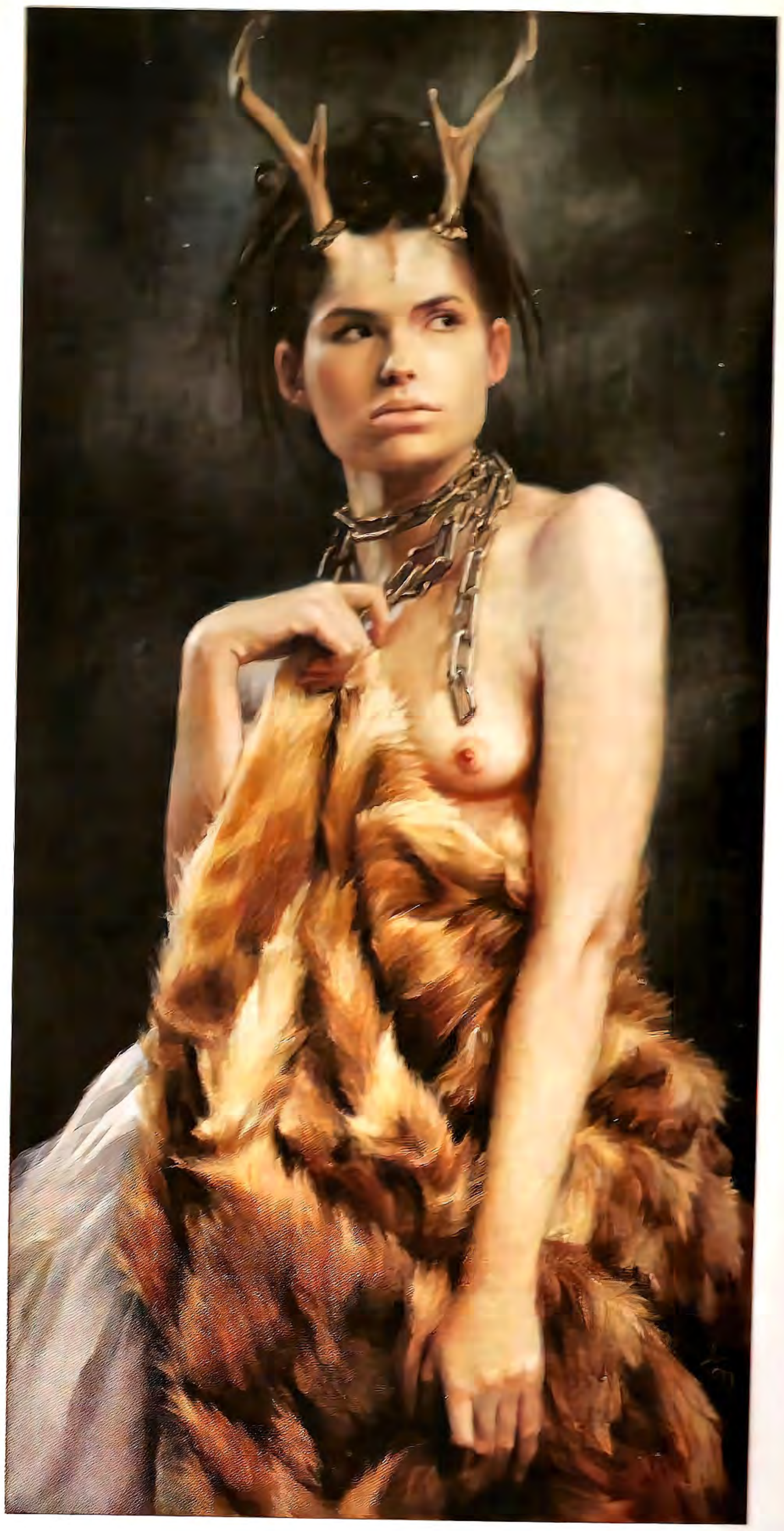
Steve Argyle
Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Deadly Allure *Medium:* Digital



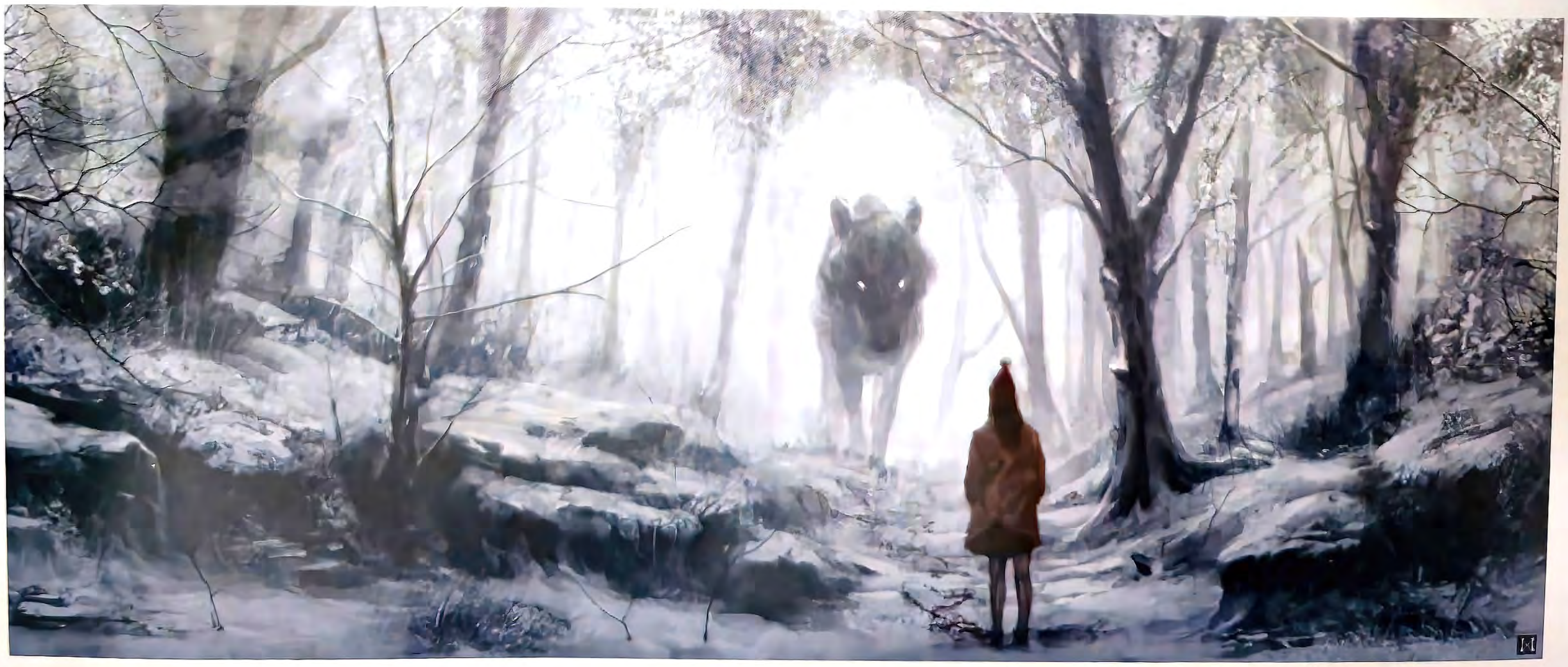
Matt Gaser
Title: Morton's Crawl *Size:* 22"x12" *Medium:* Digital



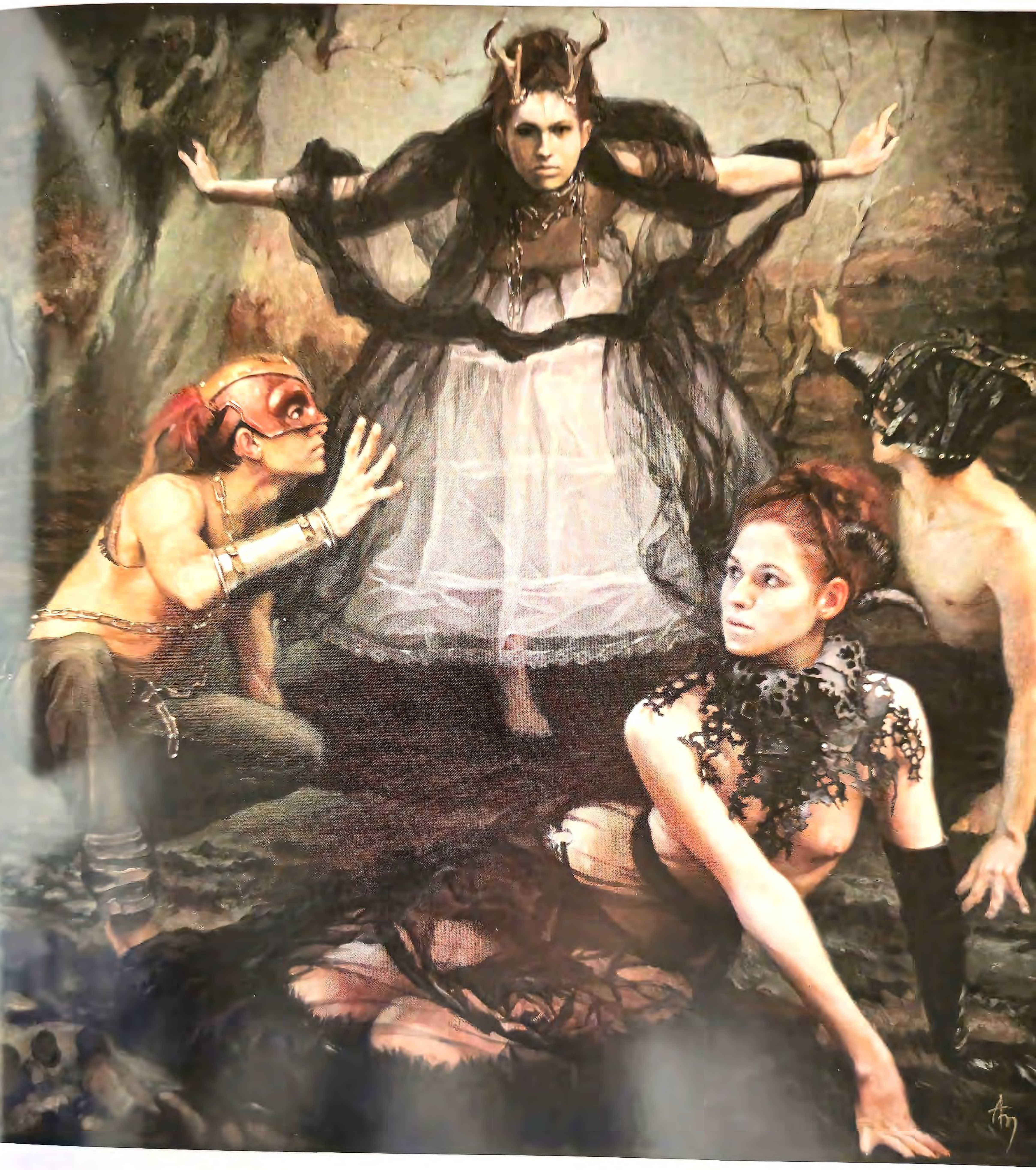
Christina Hess
Client: Lancaster Domestic Violence Shelter *Title:* Patchwork Girl
Size: 6.5"x12" *Medium:* Digital



Alexandra Manukyan
Title: Fawn *Size:* 18"x 36" *Medium:* Oil on canvas

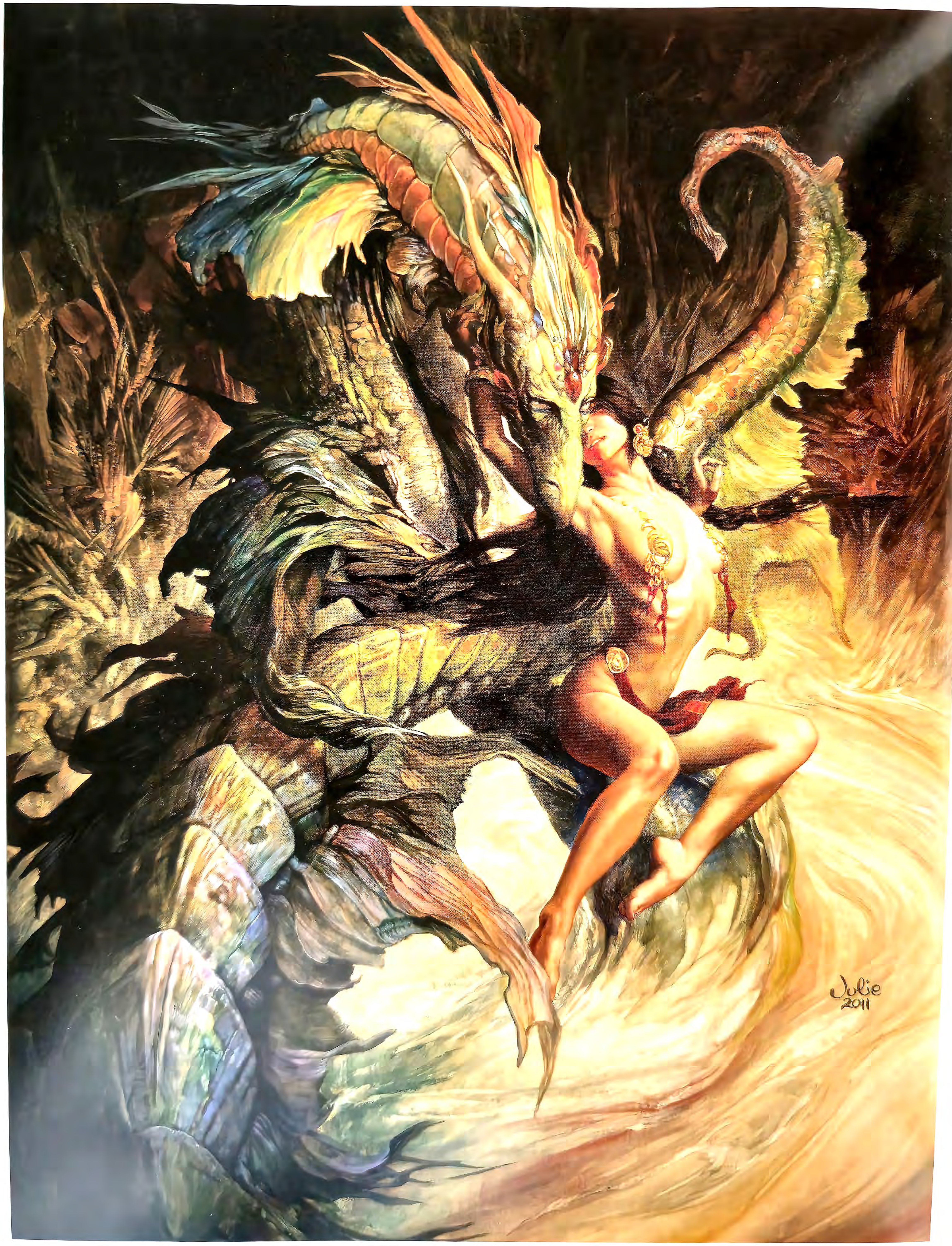


Kan Muftic
Client: Gorillaarfare *Title:* Her Scent *Medium:* Digital



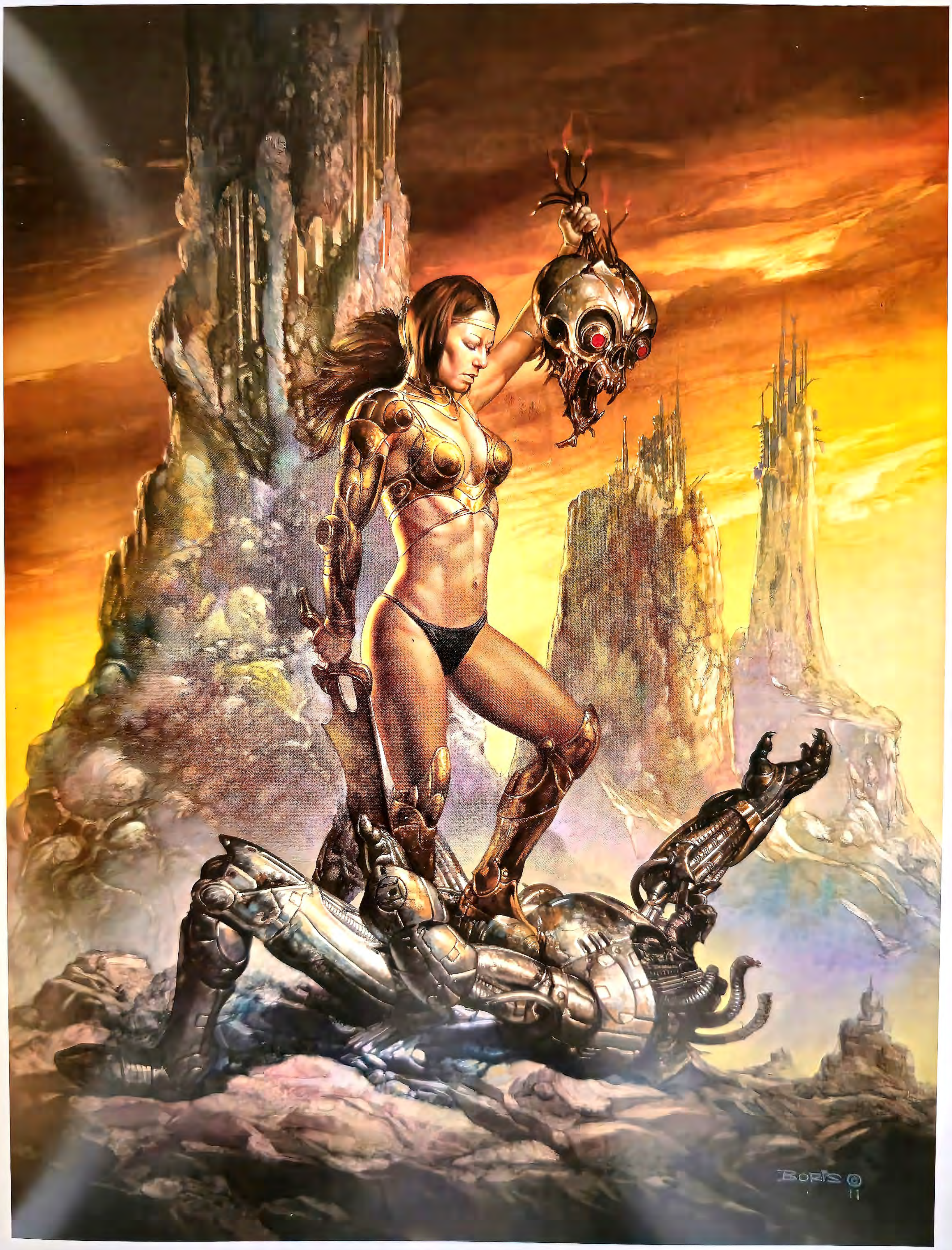
Alexandra Manukyan

Title: Guardian's Gaze *Size:* 36"x 36" *Medium:* Oil on canvas



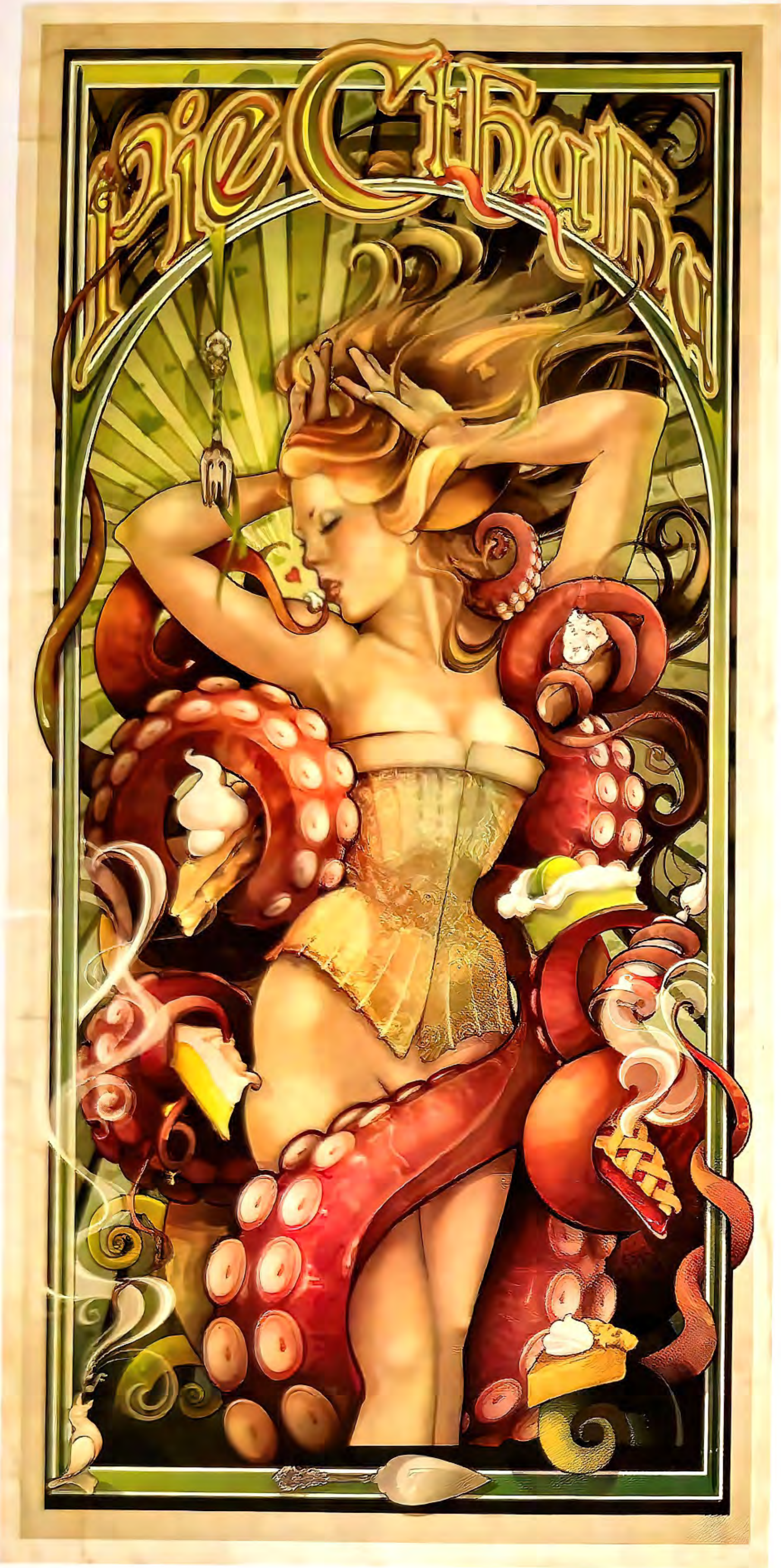
Julie Bell

Art Director: Julie Bell *Client:* Workman Publishing *Title:* Through the Mist *Size:* 18"x24" *Medium:* Oil on board

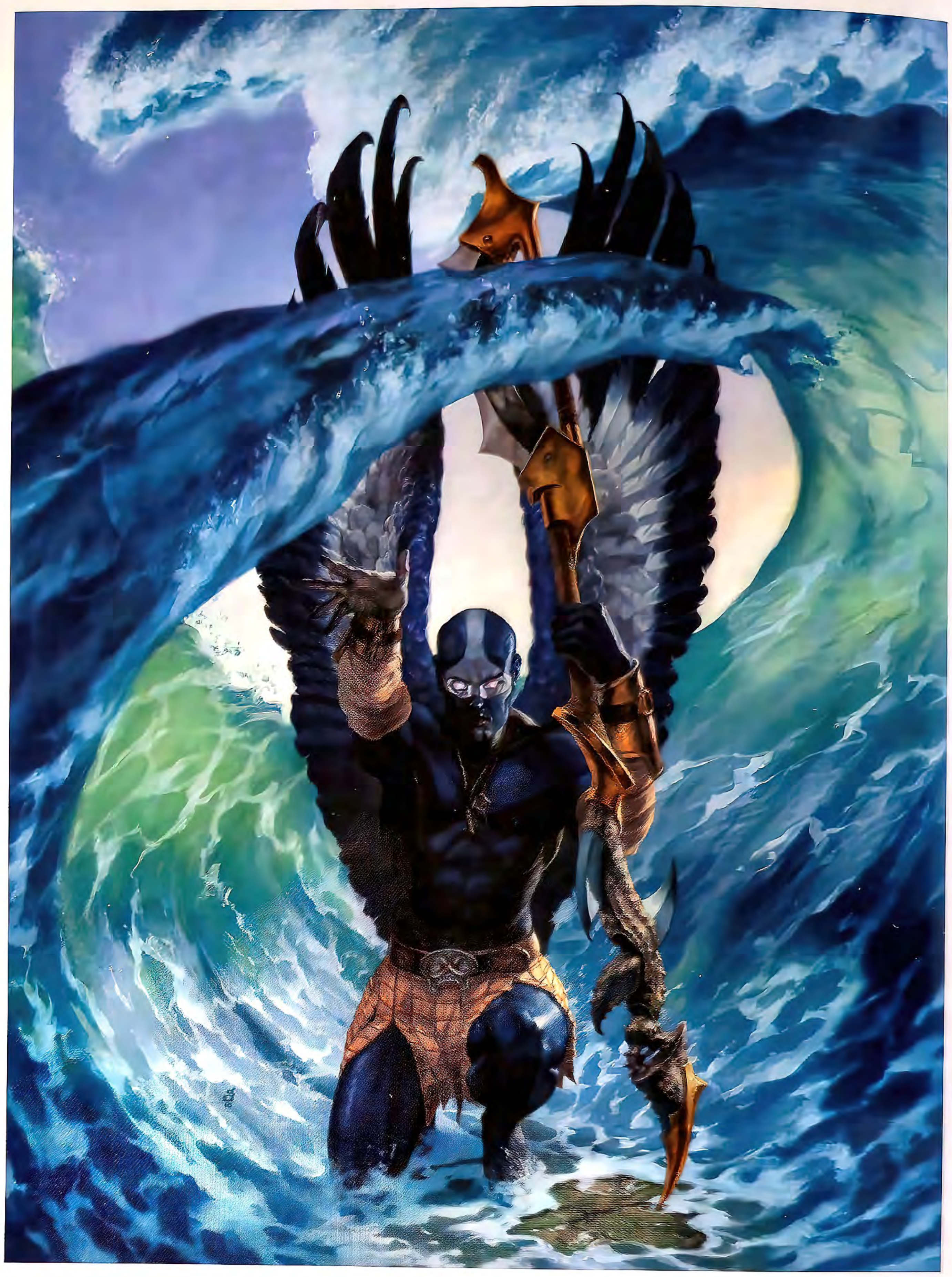


Boris Vallejo

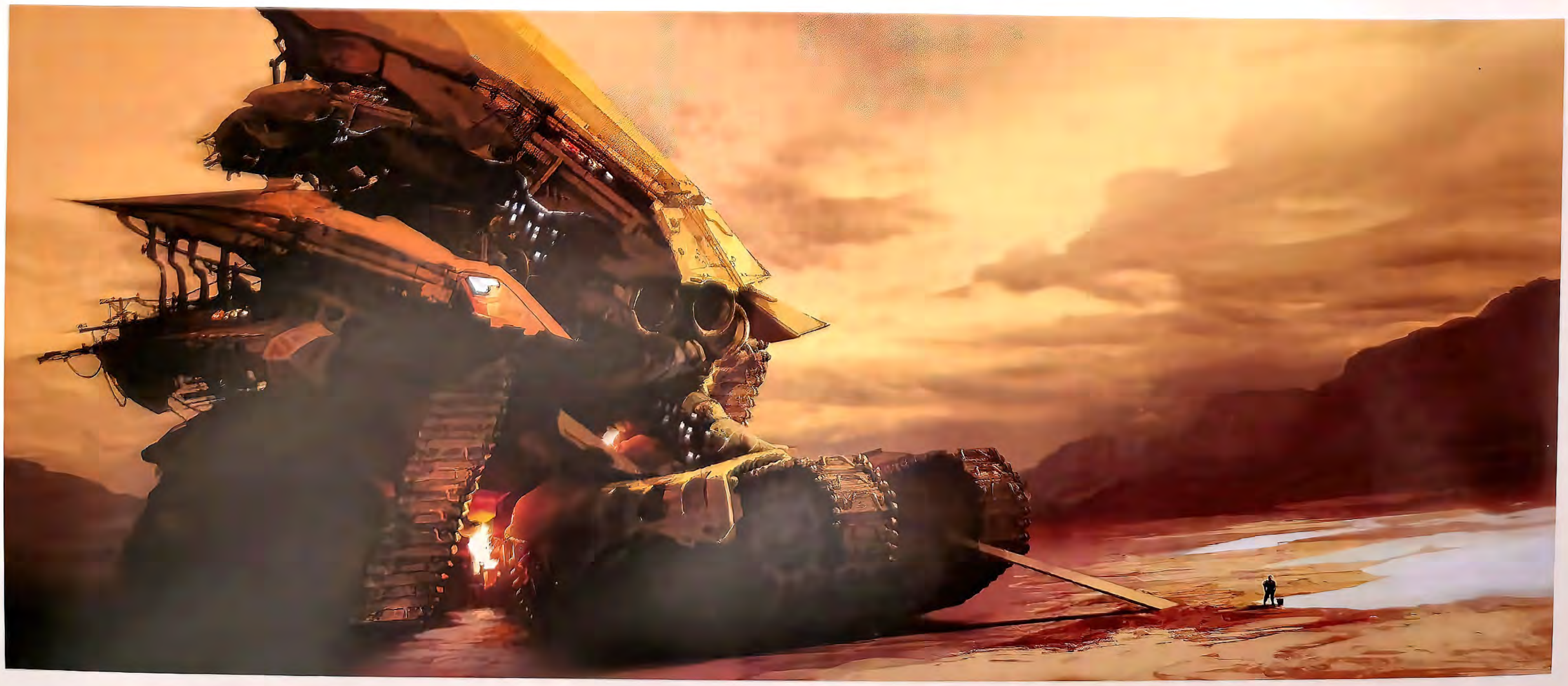
Art Director: Boris Vallejo *Client:* Workman Publishing *Title:* Rules of the Game *Size:* 18"x24" *Medium:* Oil



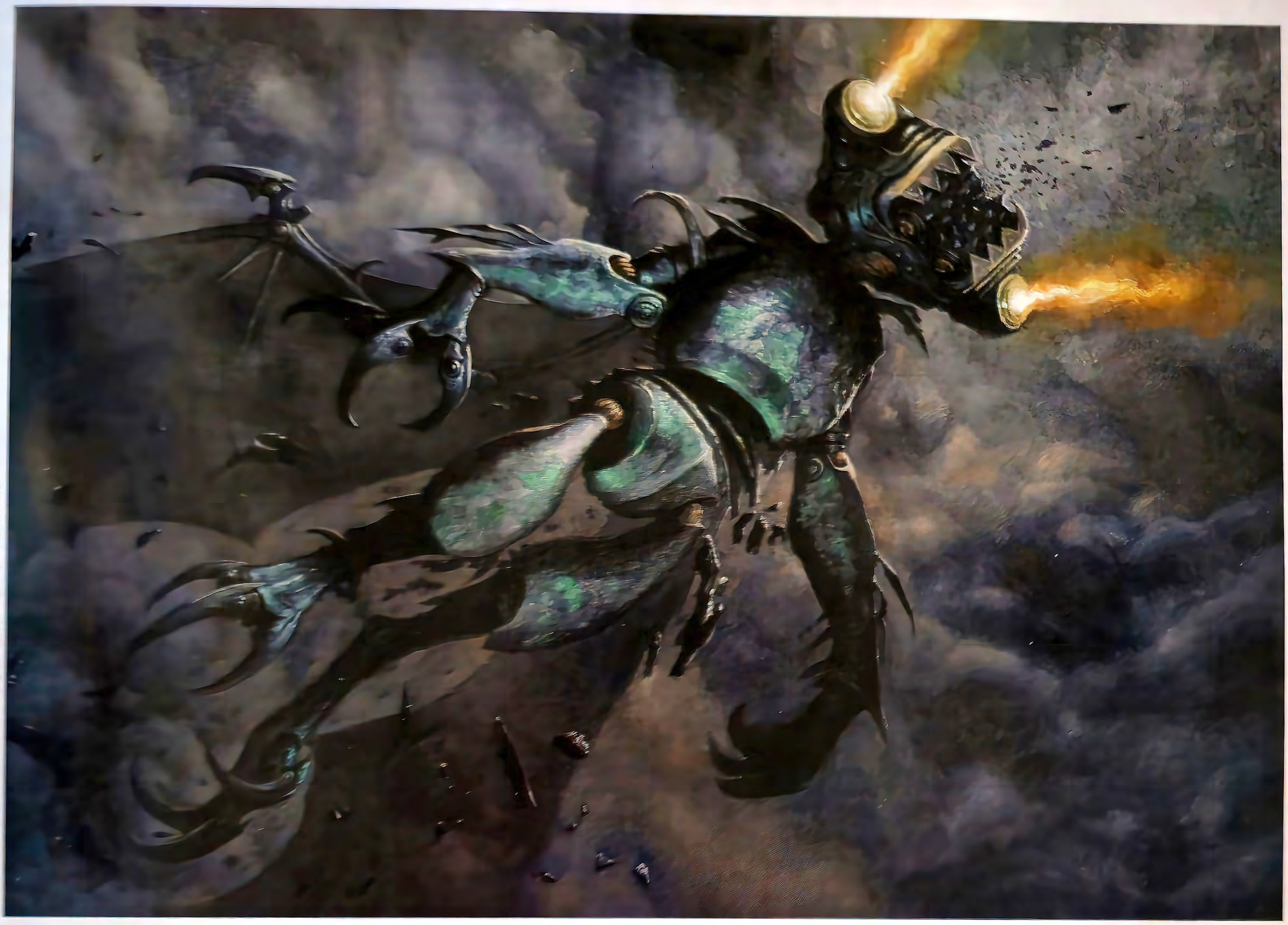
Echo Chernik
Title: Pie Cthulhu *Size:* 24"x48" *Medium:* Digital



Randy Gallegos
Art Director: Julien Di Maria *Client:* Imagine, Ltd. *Title:* Semhyr *Size:* 18"x 24" *Medium:* Oil



Jason Stokes
Client: Futurepoly *Title:* Thirsty Tank *Medium:* Digital



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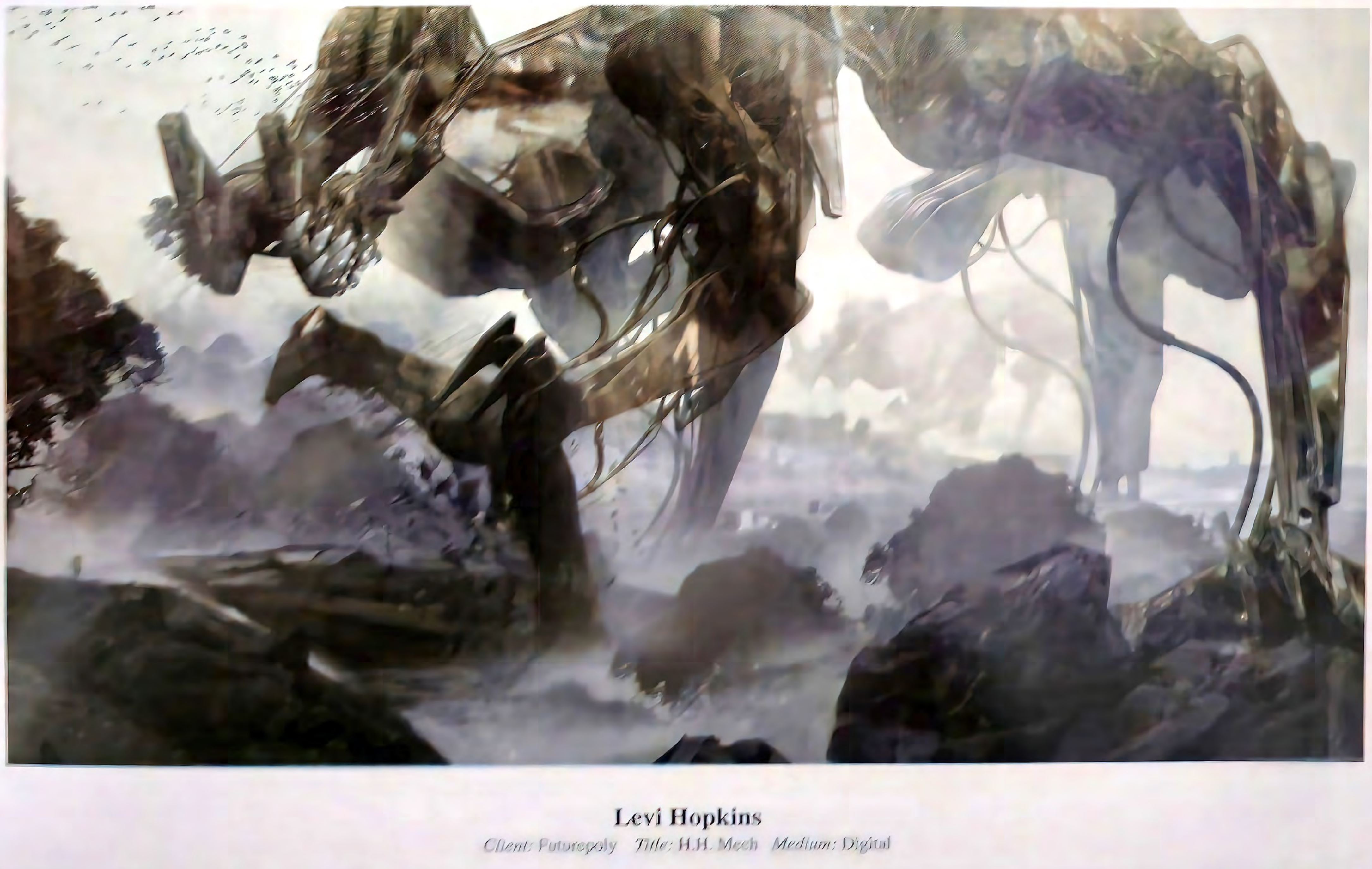
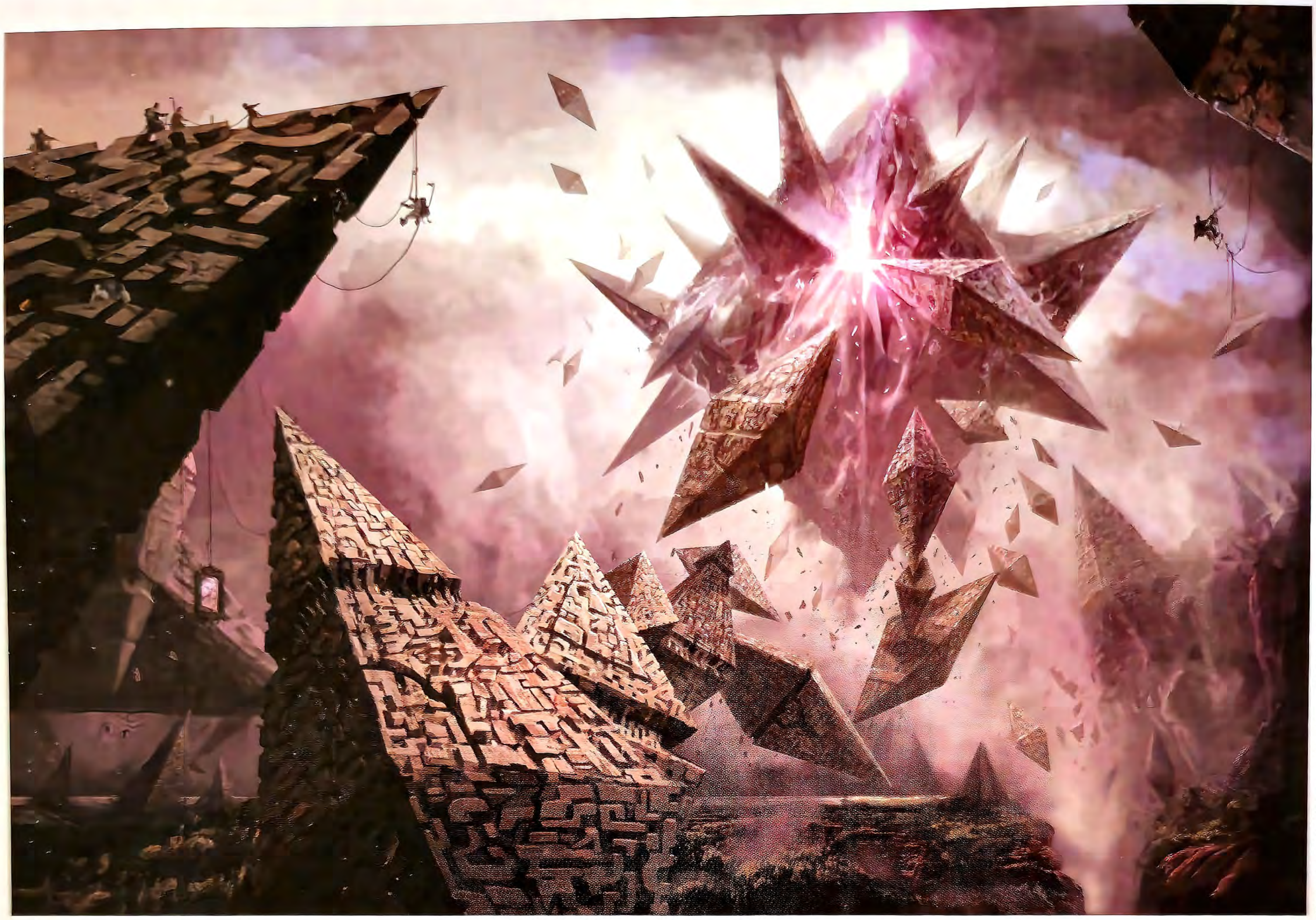
Lars Grant-West

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Vault Skirge *Size:* 14"x11" *Medium:* Oil on masonite



Levi Hopkins

Client: Futurepoly *Title:* H.H. Mech *Medium:* Digital



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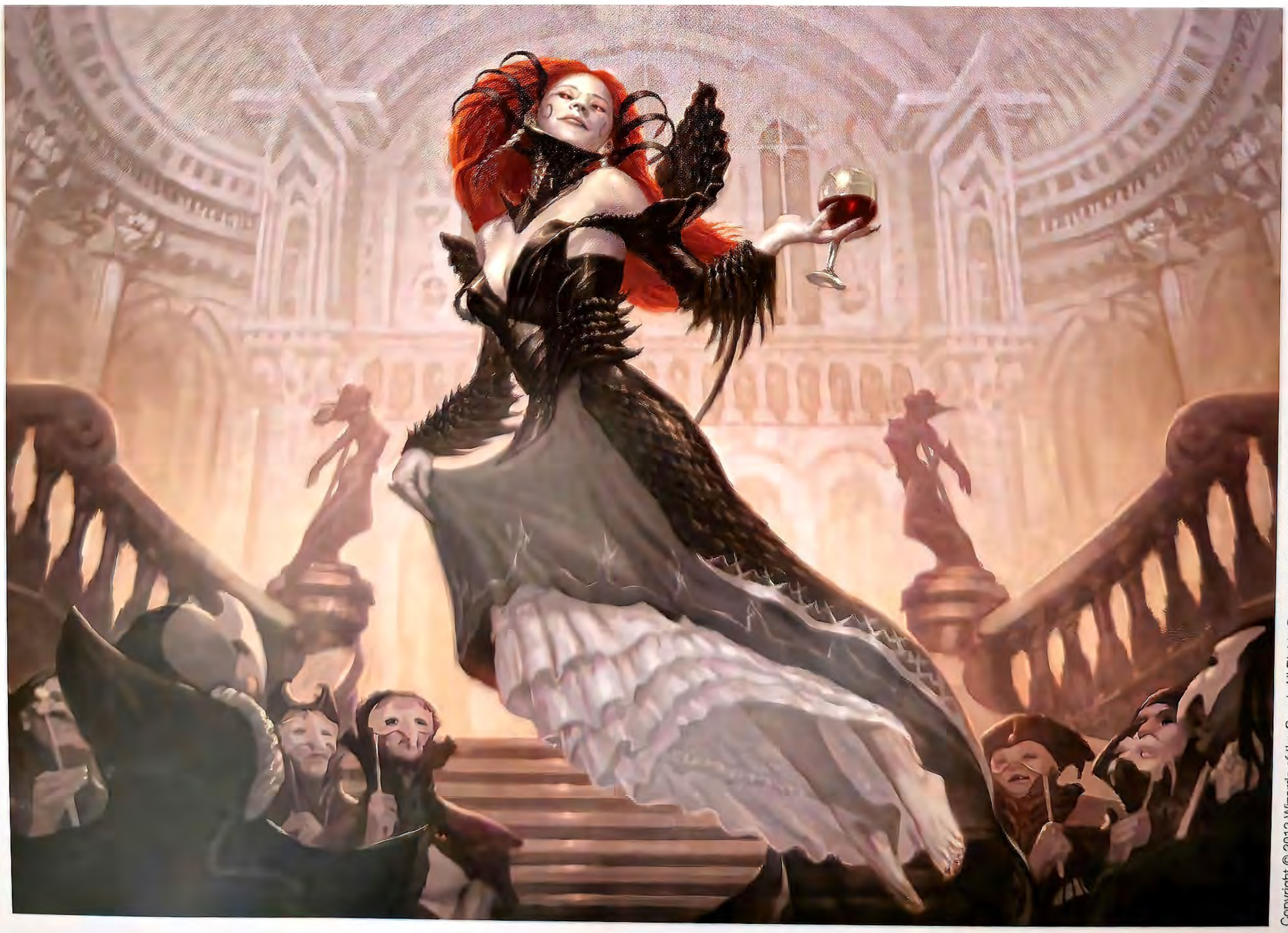
Vincent Proce

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Zendikar *Medium:* Pencil, digital



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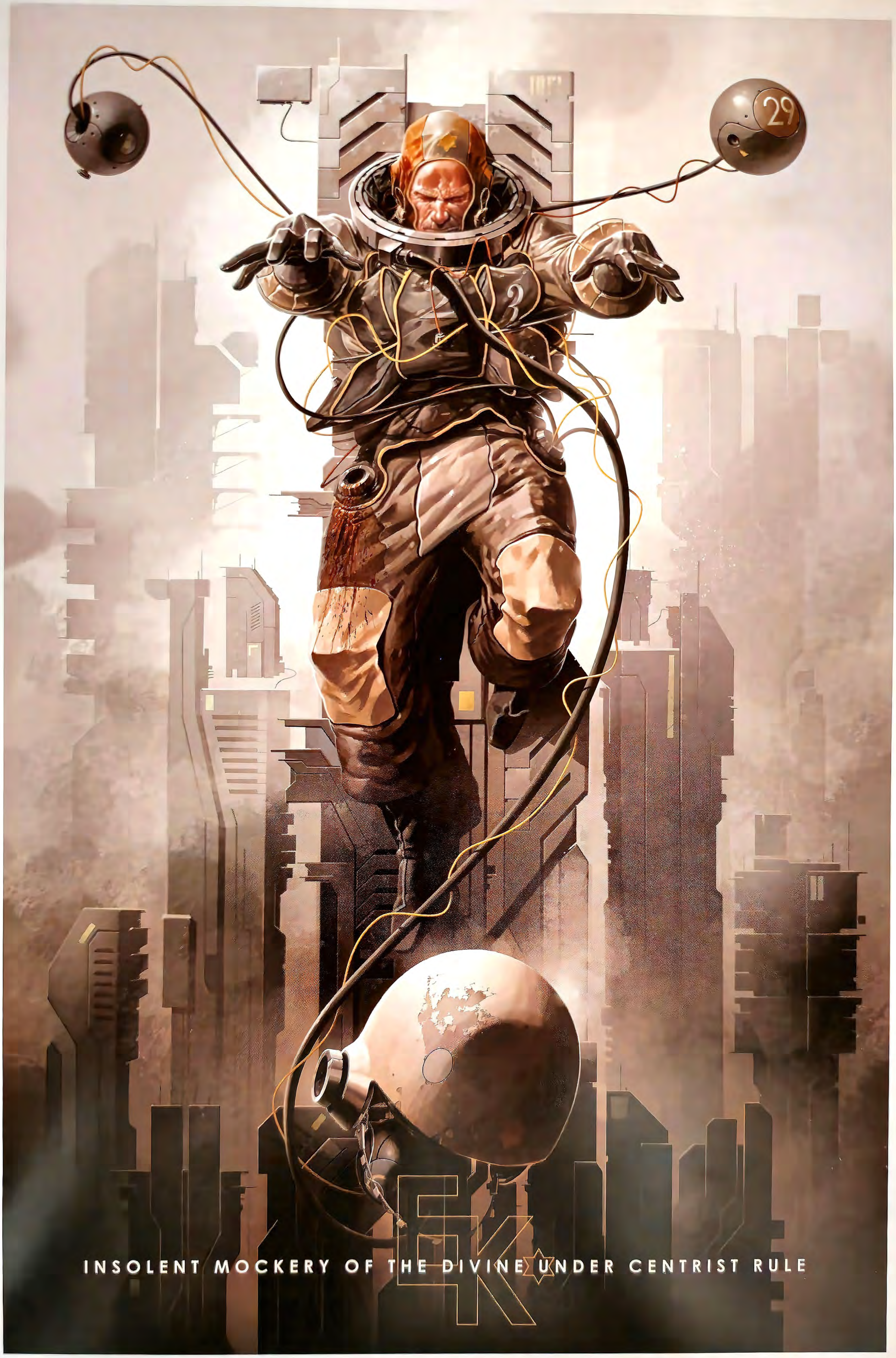
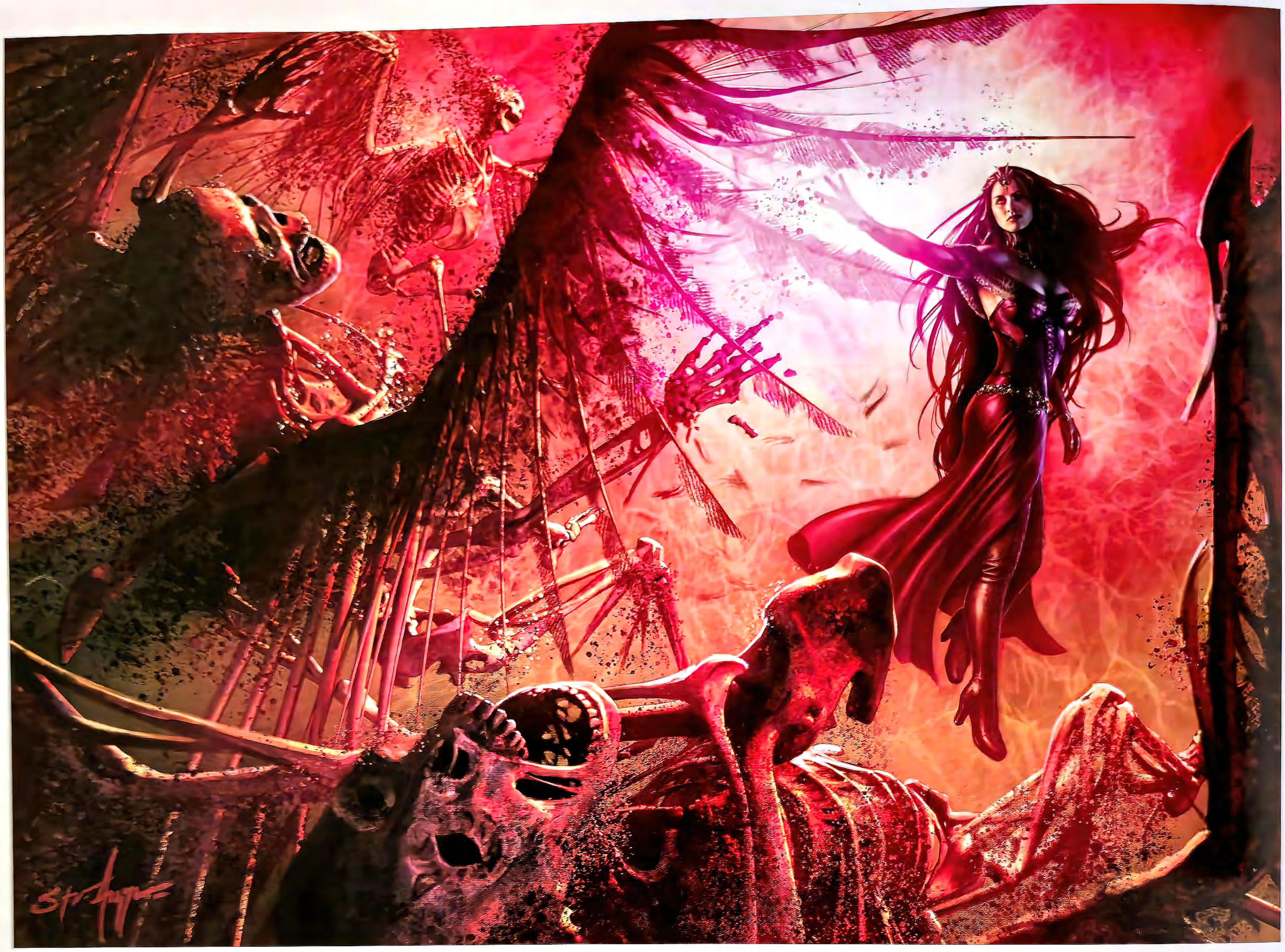
Eric Deschamps

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Olivia Voldaren *Size:* 15"x11" *Medium:* Digital


29
3
EK
INSOLENT MOCKERY OF THE DIVINE UNDER CENTRIST RULE

Derek Stenning

Client: Born in Concrete *Title:* Insolent Mockery of the Divine Under Centrist Rule *Size:* 23"x25" *Medium:* Mixed, digital



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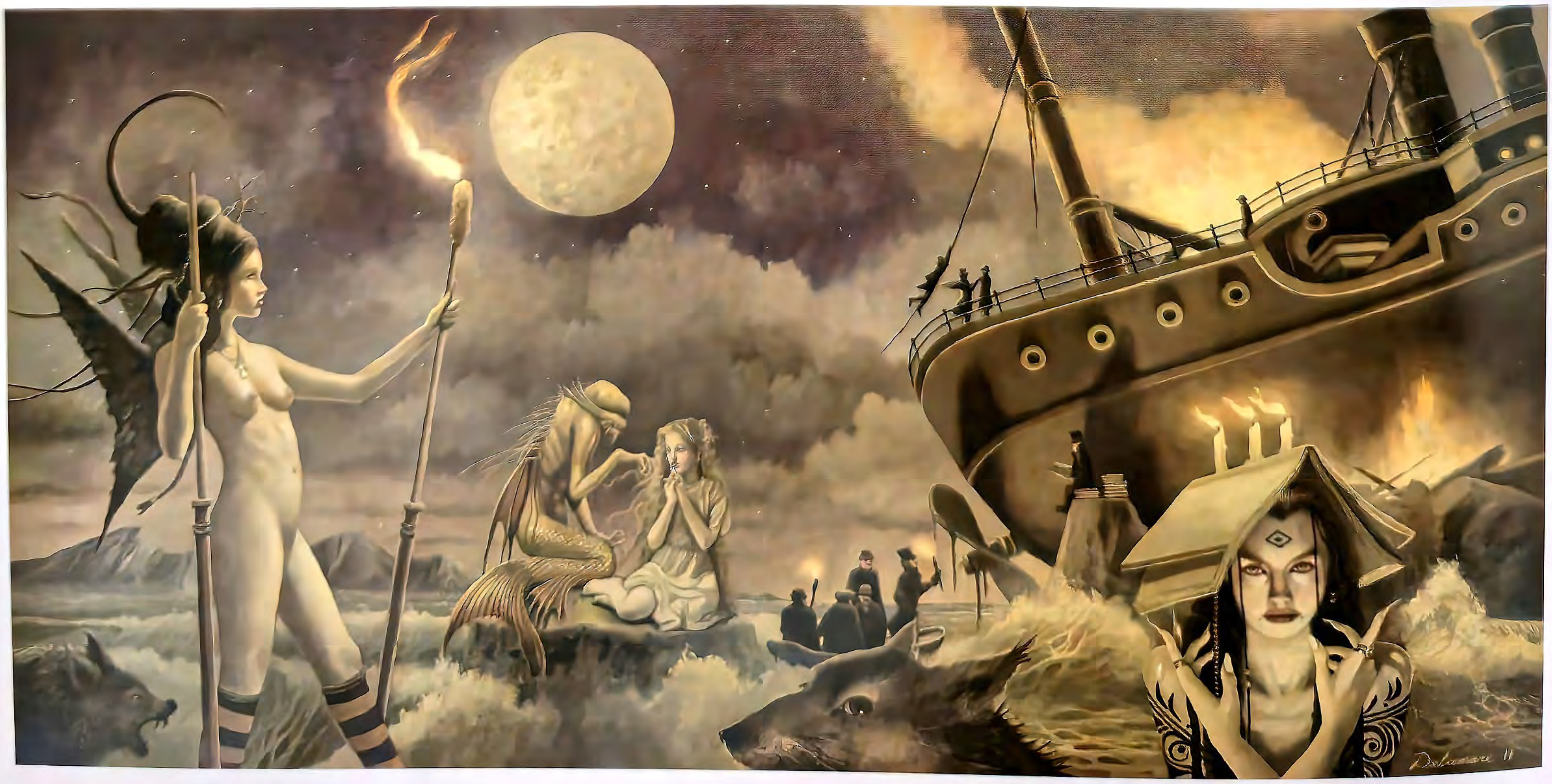
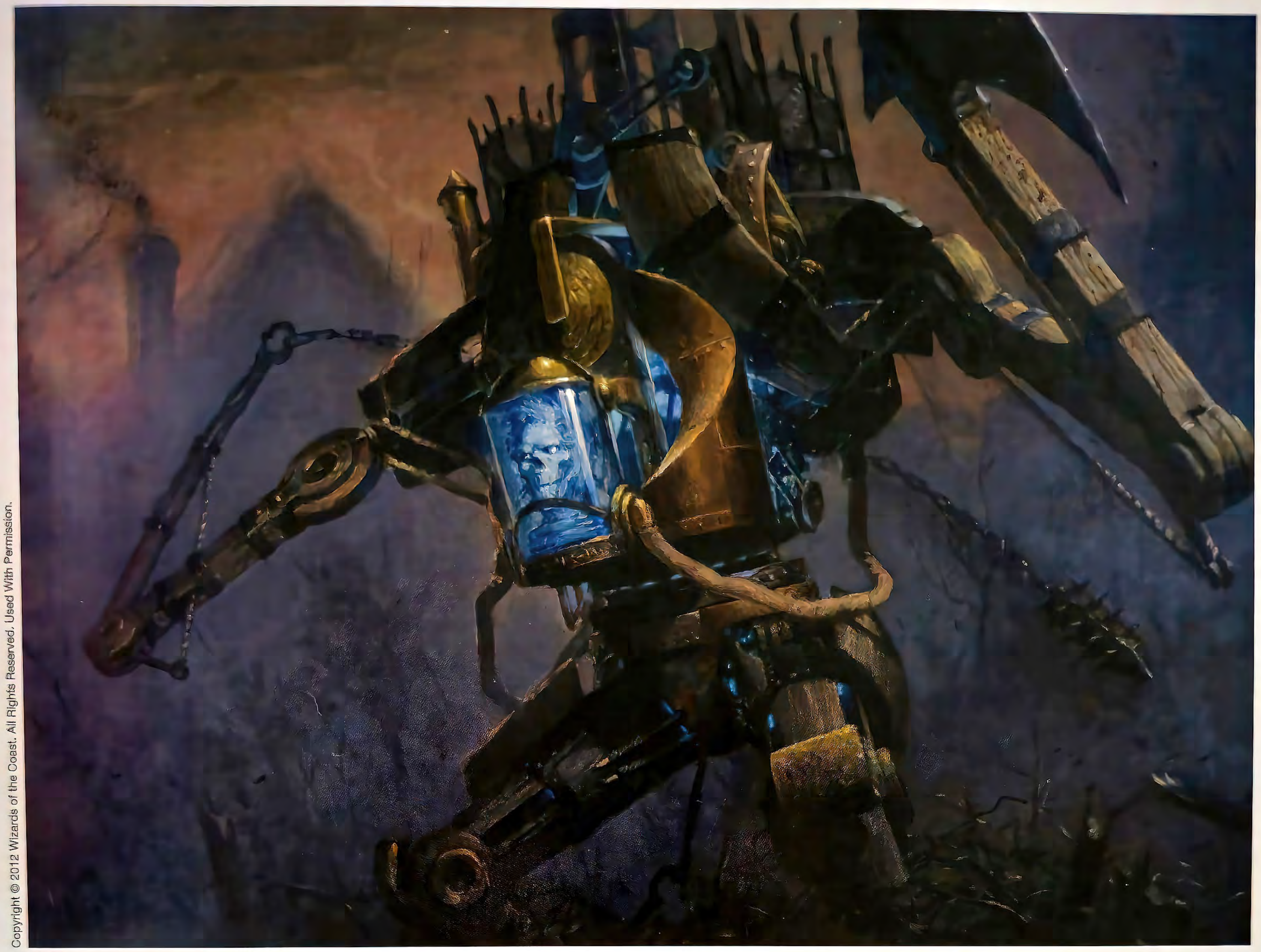
Steve Argyle

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Death Waves *Medium:* Digital



David Delamare

Art Director: Wendy Ice *Client:* Bad Monkey Productions *Title:* The Tempest *Size:* 48"x24" *Medium:* Oil on canvas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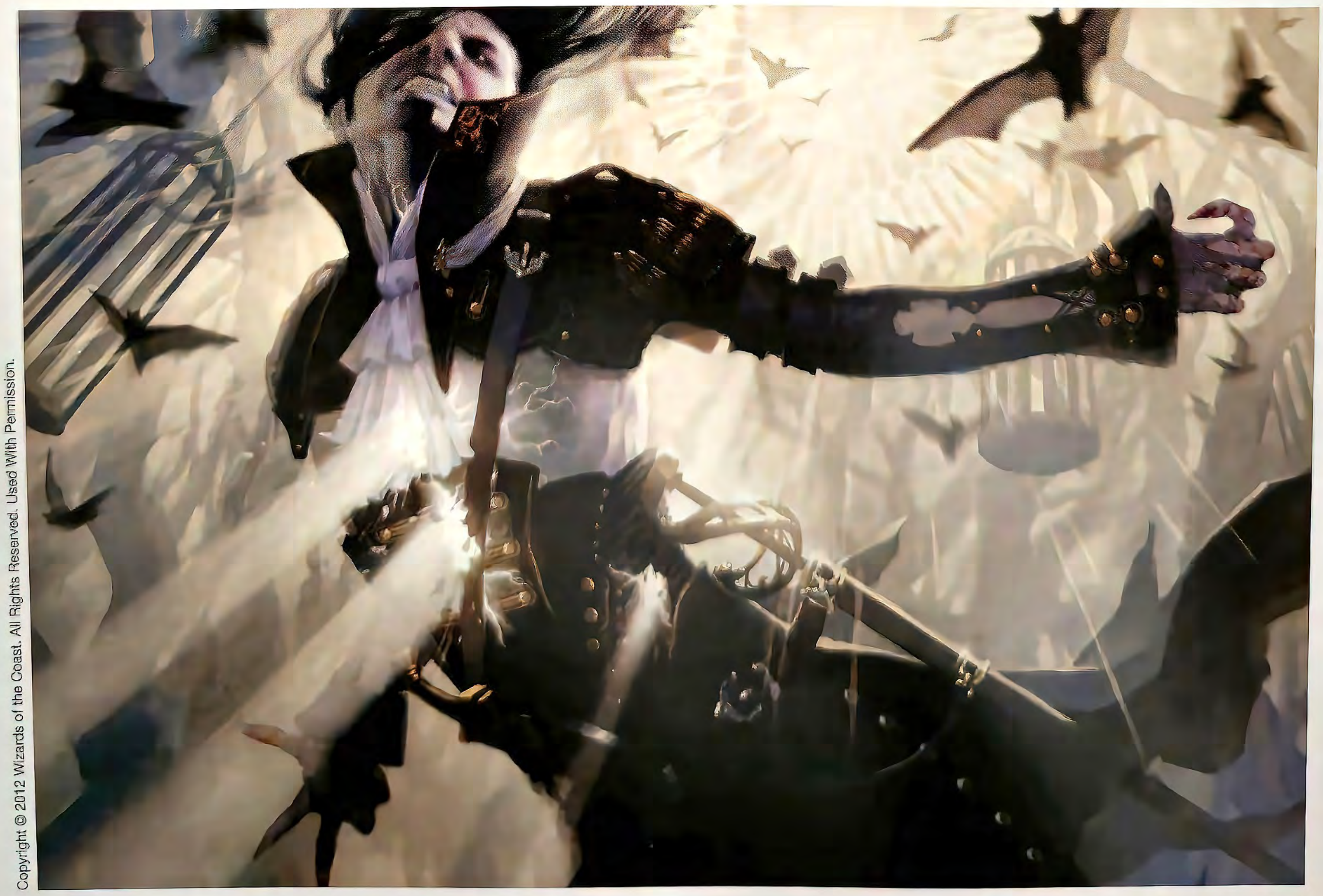
Steven Belledin

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Narstad Scrapper *Size:* 19"x12" *Medium:* Oil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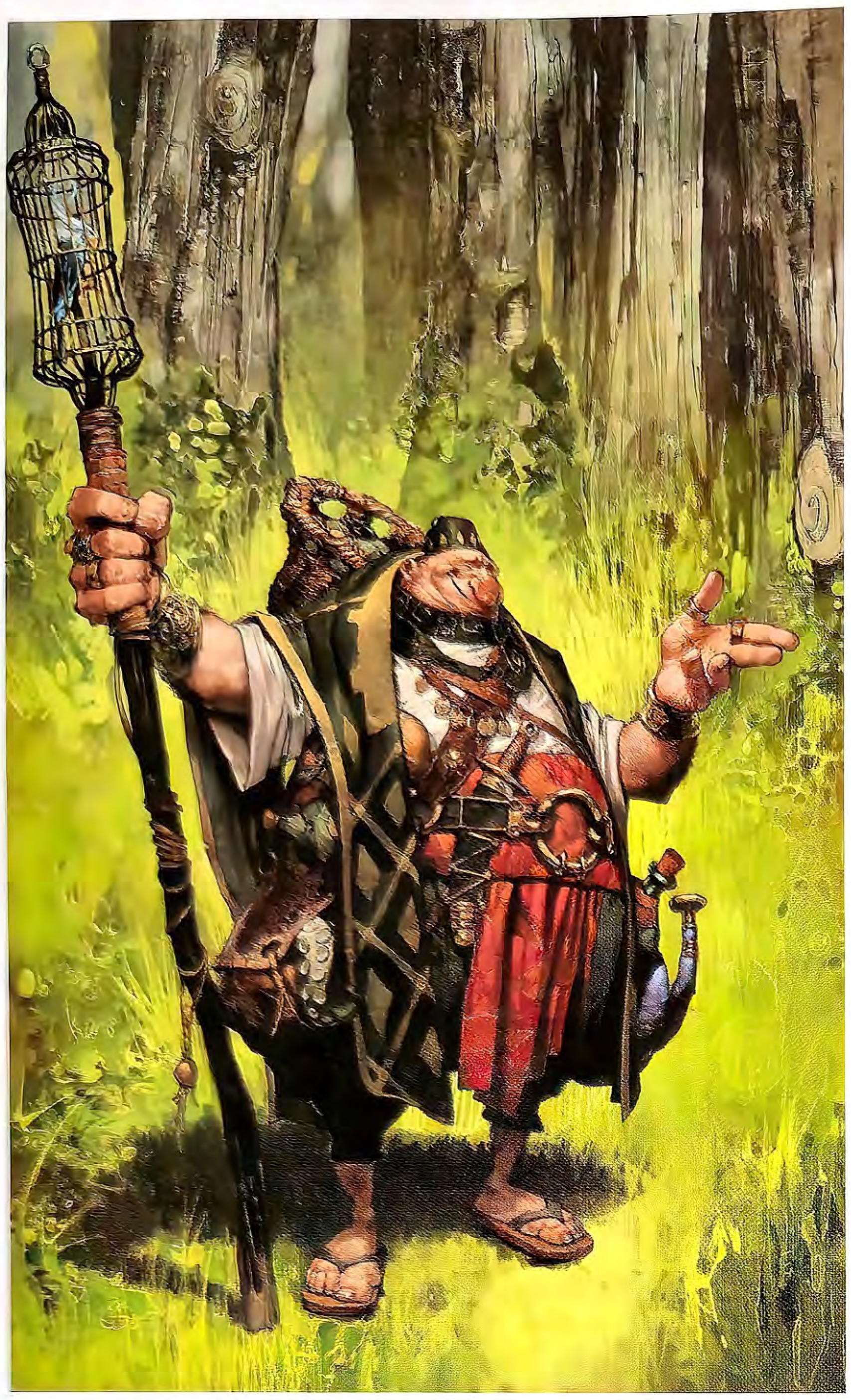
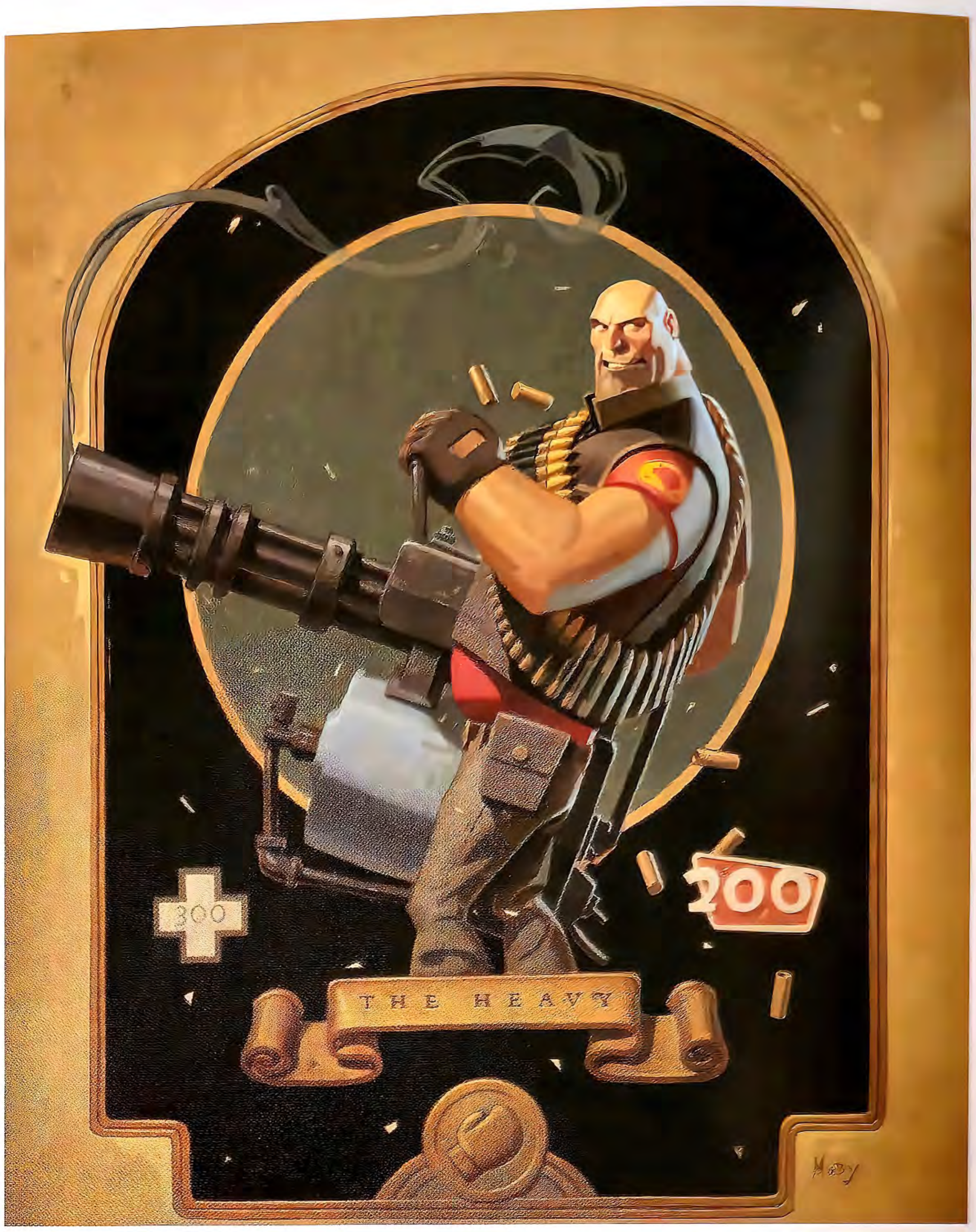
Clint Cearley

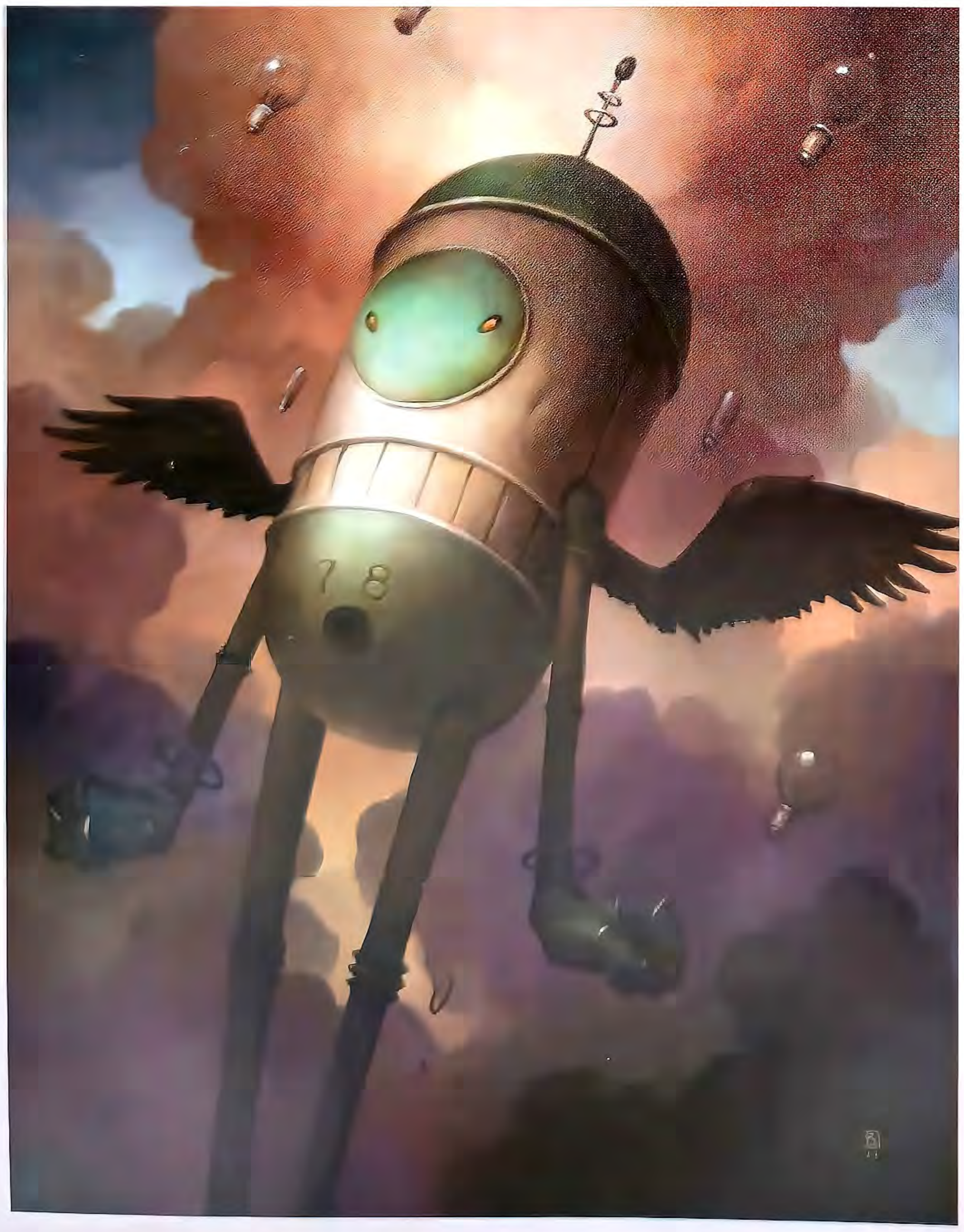
Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Censuring Stroke *Medium:* Digital



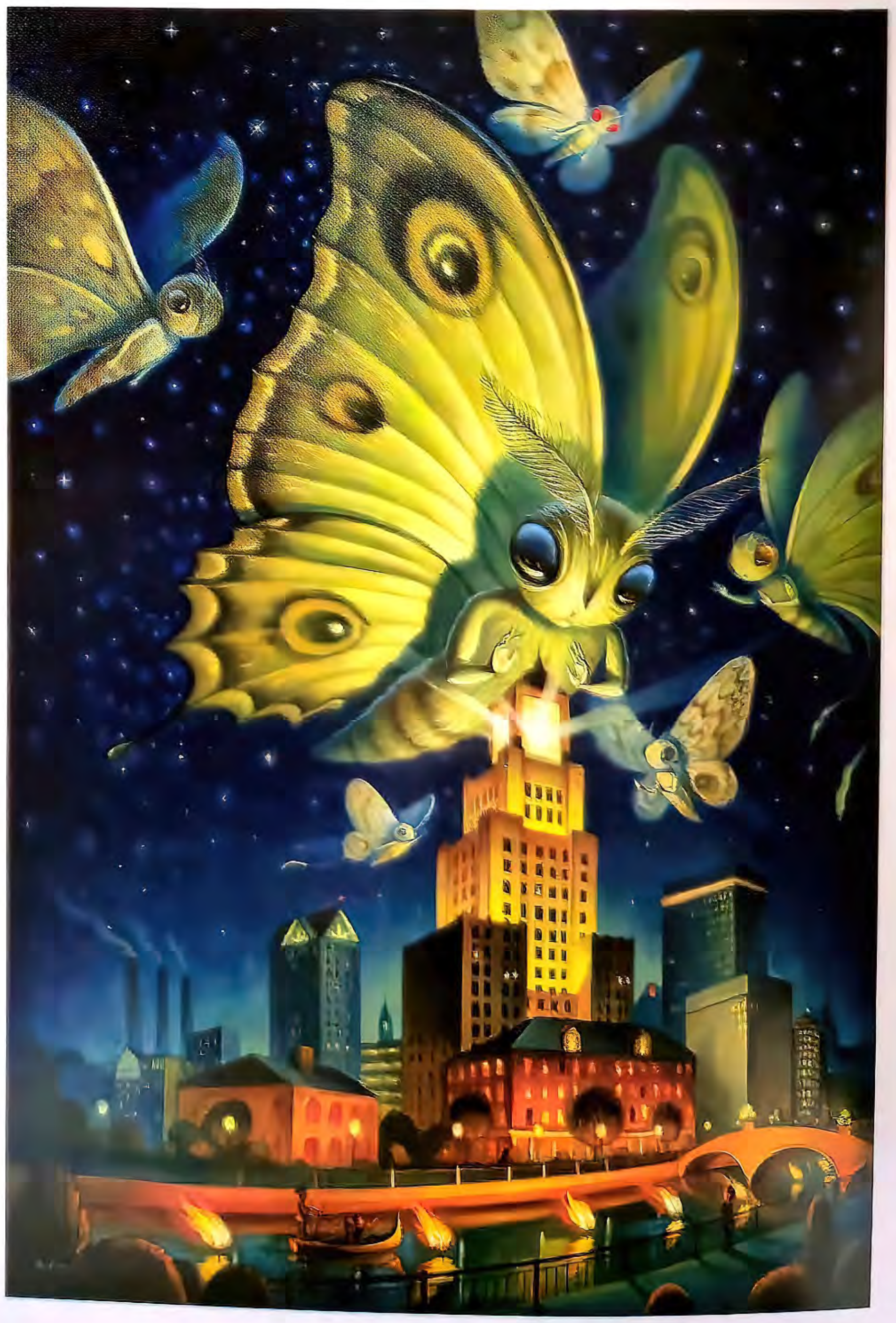
Jim Murray
Client: Valve Software *Title:* The Shopkeeper *Size:* 11"x17"



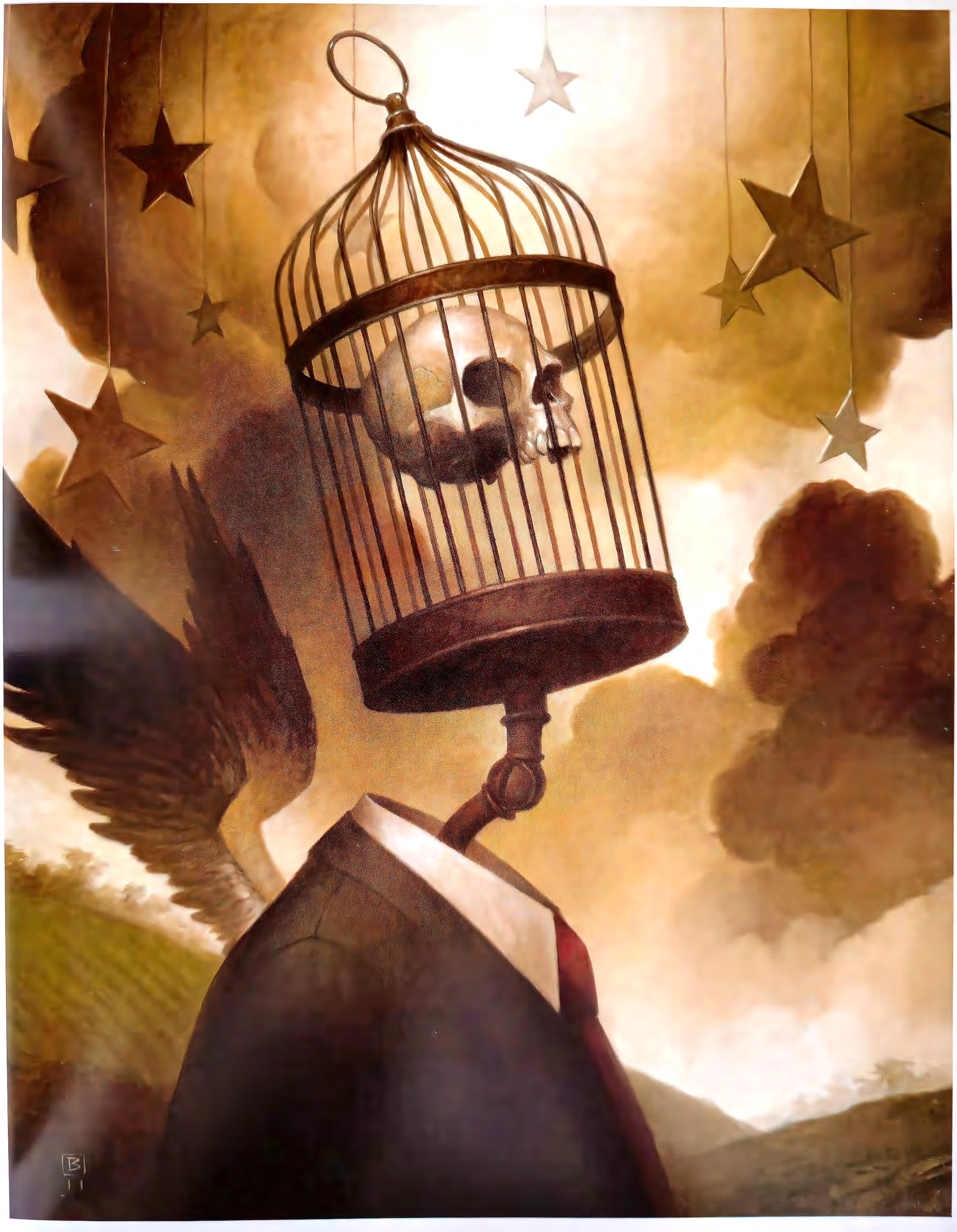
Moby Franke
Client: Valve Software *Title:* The Heavy *Size:* 24"x32" *Medium:* Oil



Brian Despain
Title: Courting Zephyrs *Size:* 11"x14" *Medium:* Oil on wood

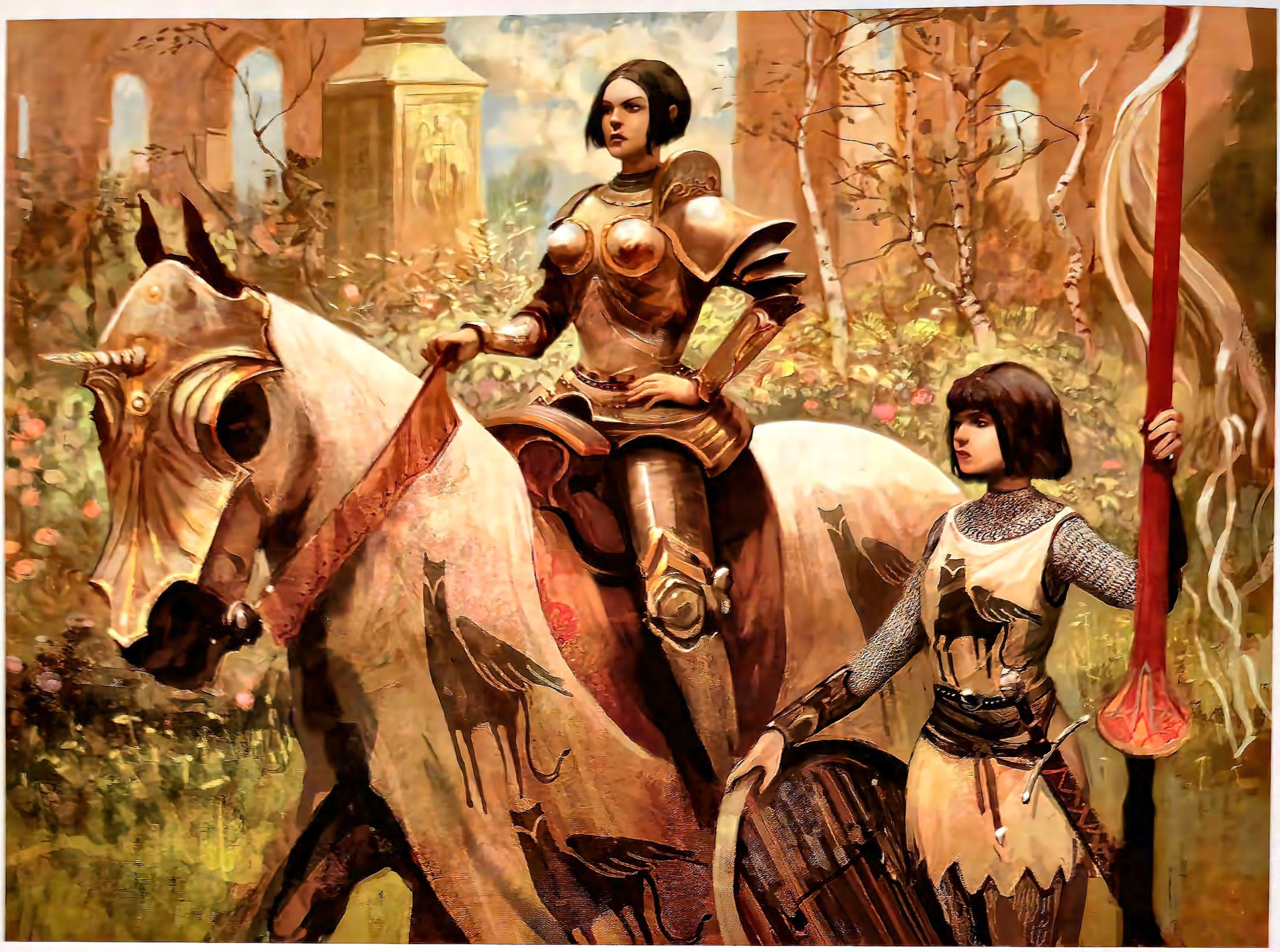


Chris Buzelli
Art Director: John Hendrix *Client:* Icon: The Illustration Conference
Title: Drawn Together *Size:* 24"x36" *Medium:* Oil on board



Brian Despain

Title: Ghost In The Shell *Size:* 11"x14" *Medium:* Oil on wood



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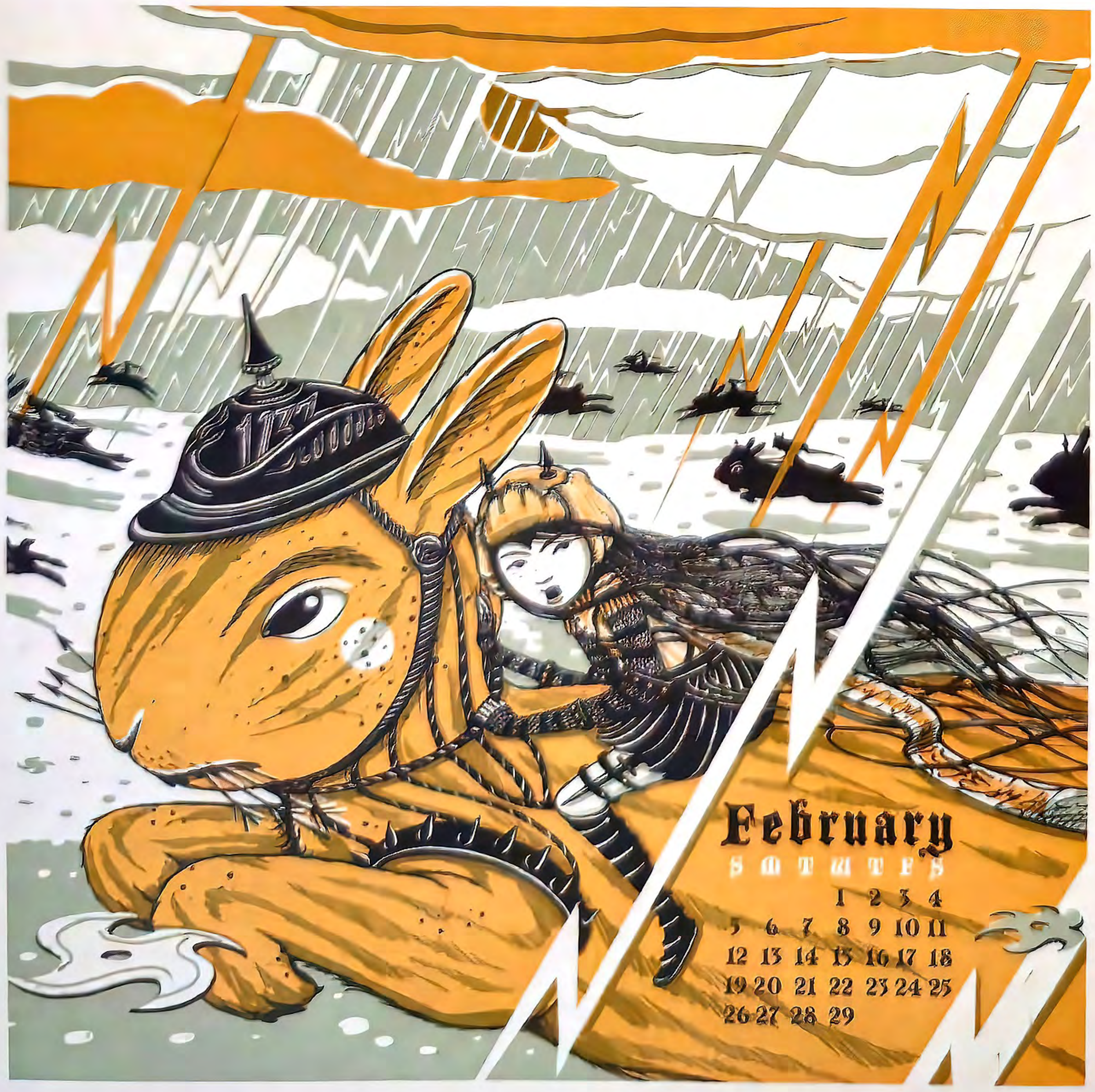
Seb McKinnon

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Knight and Squire *Medium:* Digital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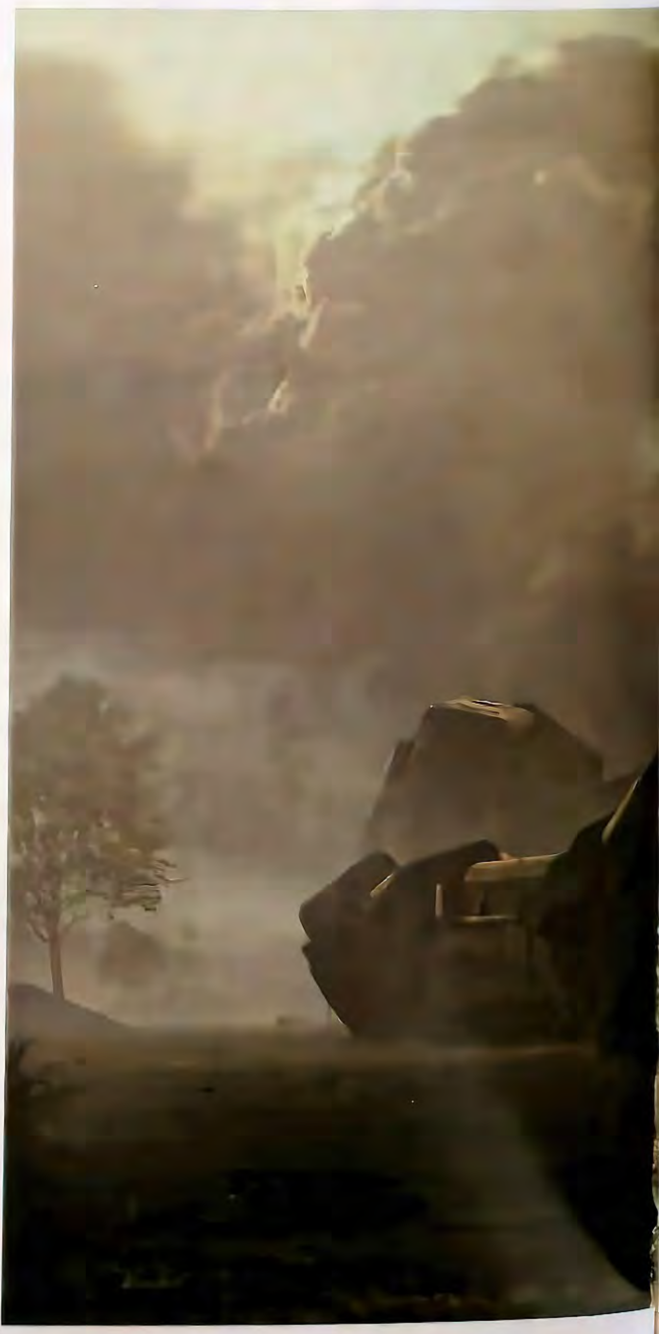
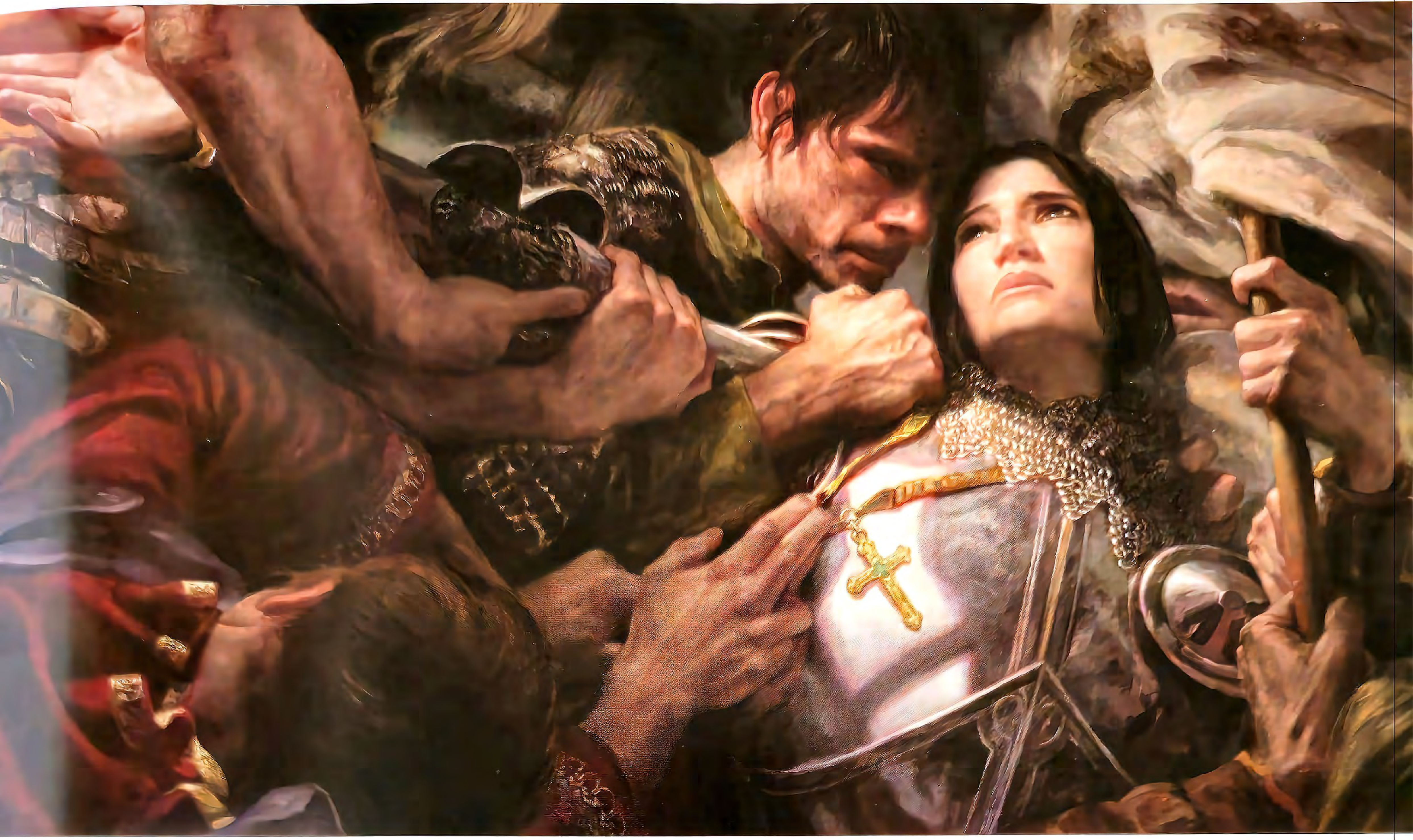
26 27 28 29



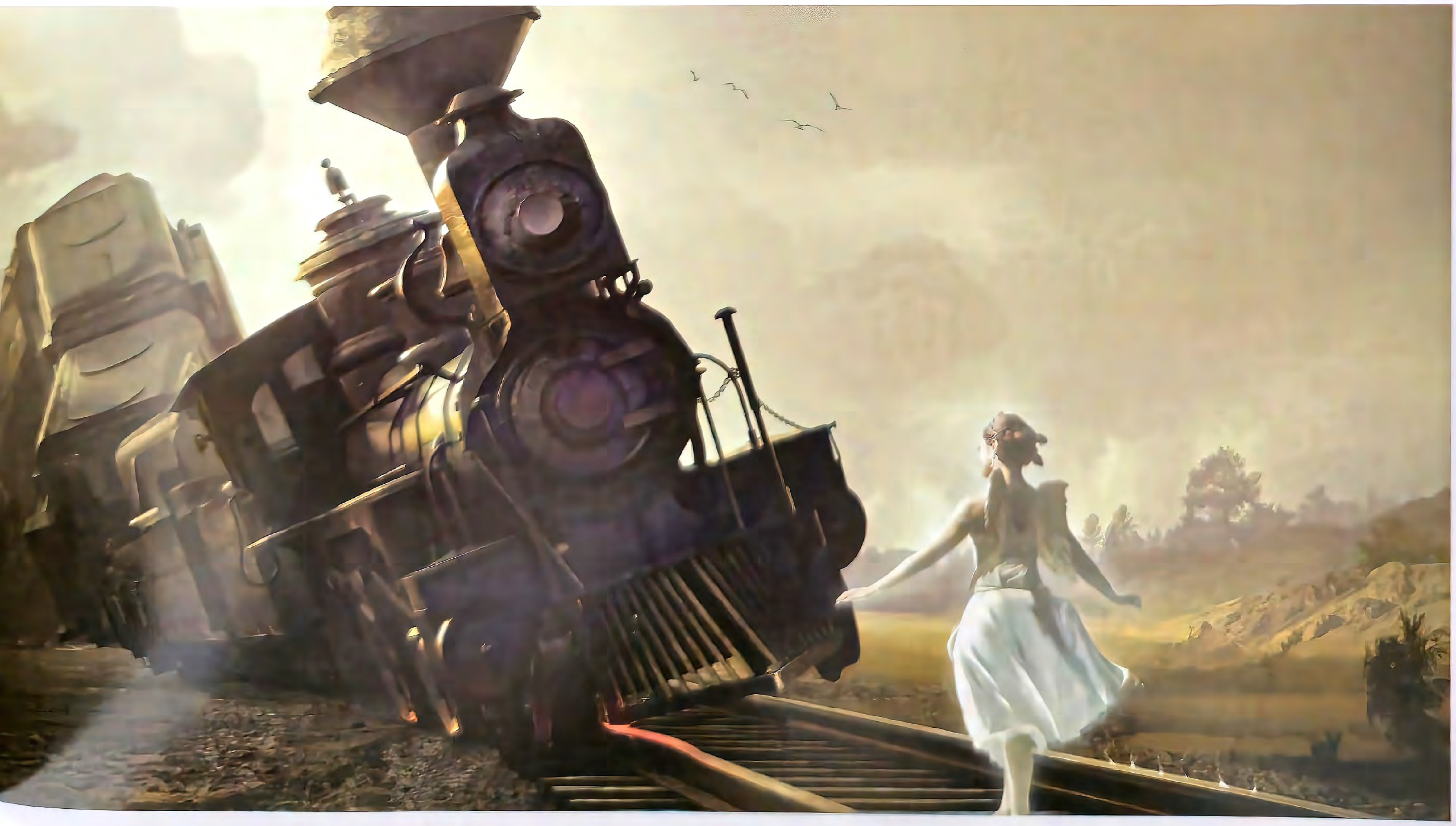
Jaime Zollars

Art Director: David Hyuck *Client:* Cloudy Co. *Title:* February Apocalypse *Size:* 6"x 6"



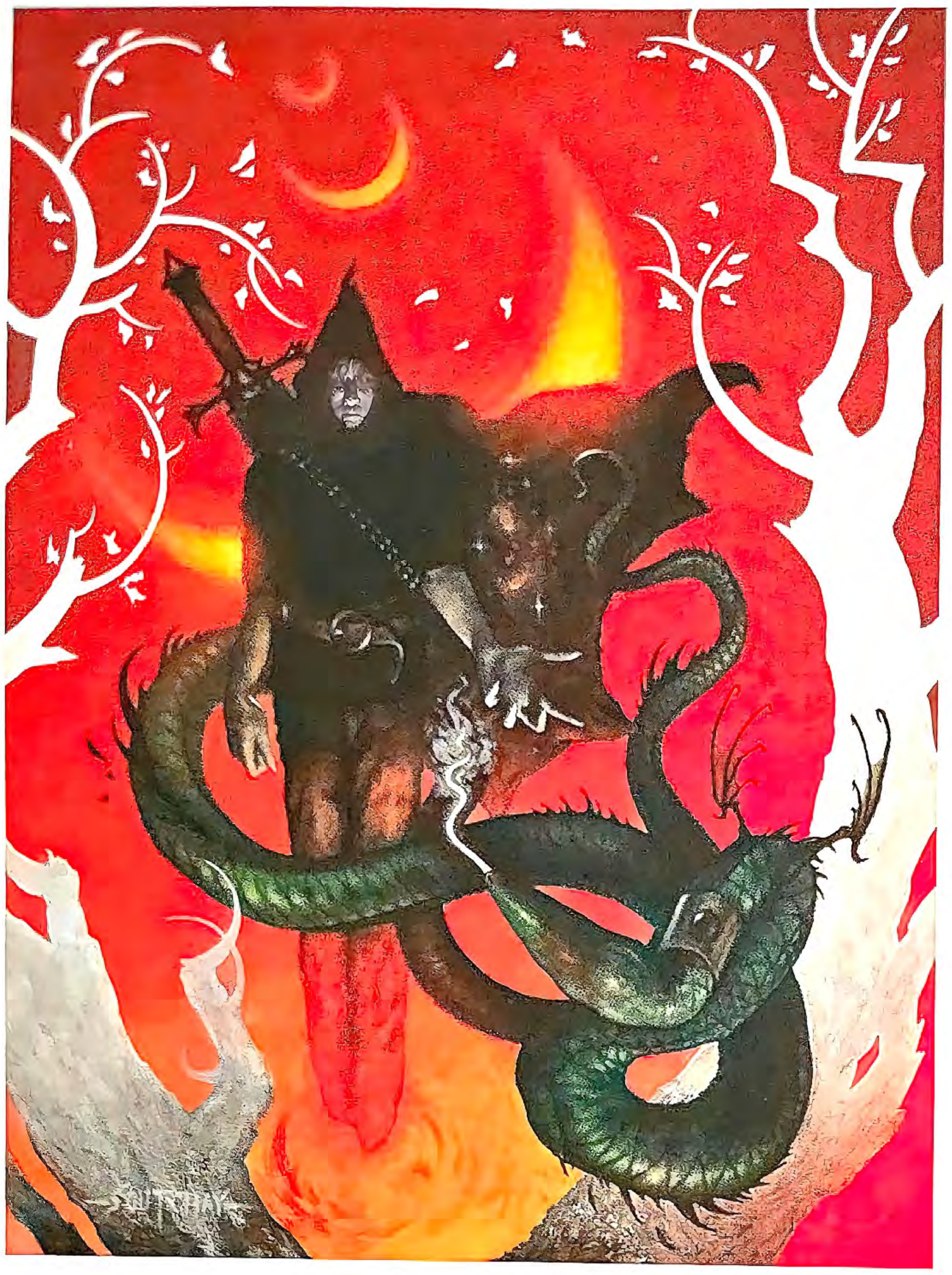
Donato Giancola

Client: Pijjen Media *Title:* Joan of Arc *Size:* 42"x24" *Medium:* Oil on panel



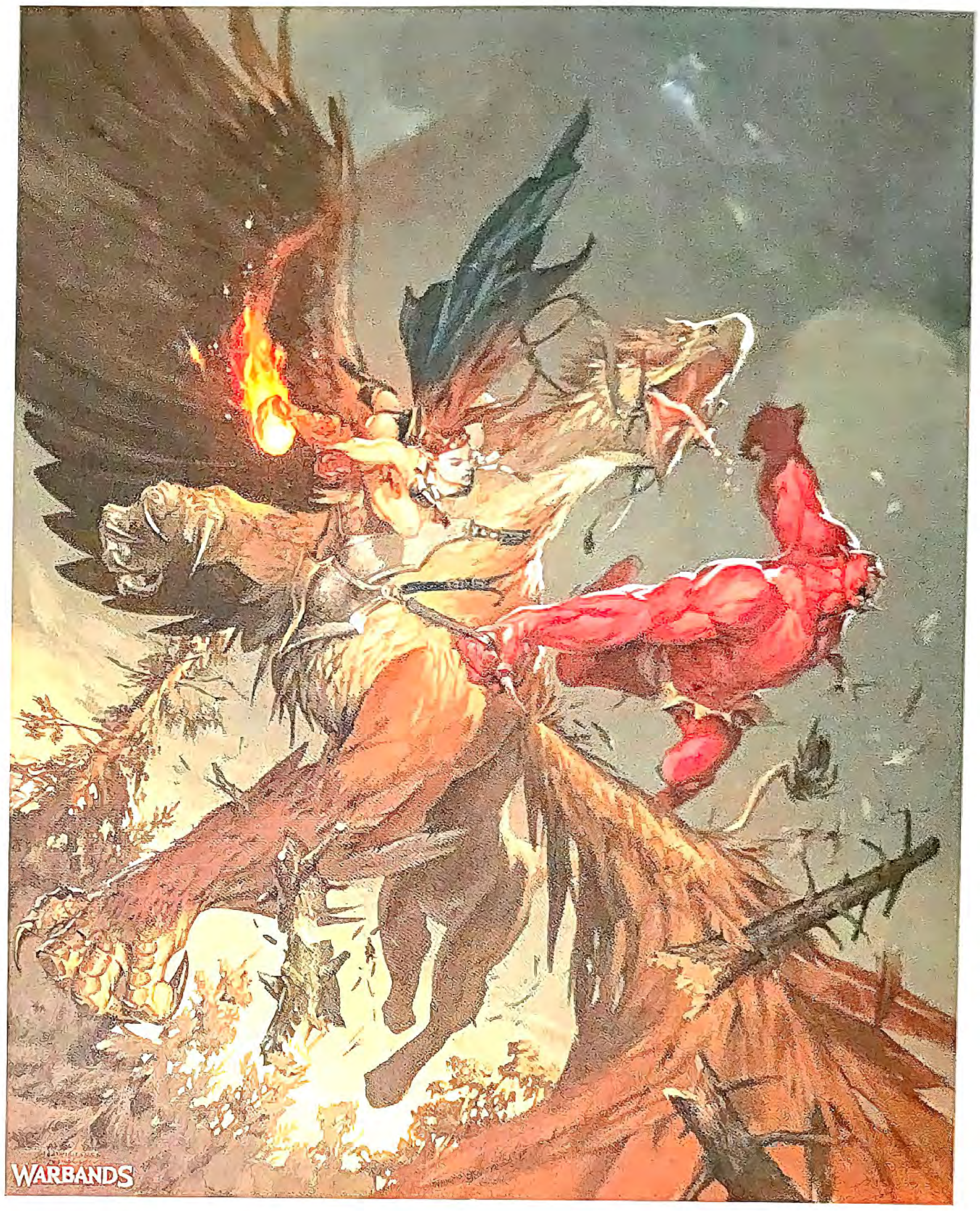
Bruno Werneck

Art Director: Bruno Werneck *Client:* Red Engine School of Design *Title:* Transient *Size:* 22"x9.4" *Medium:* Digital



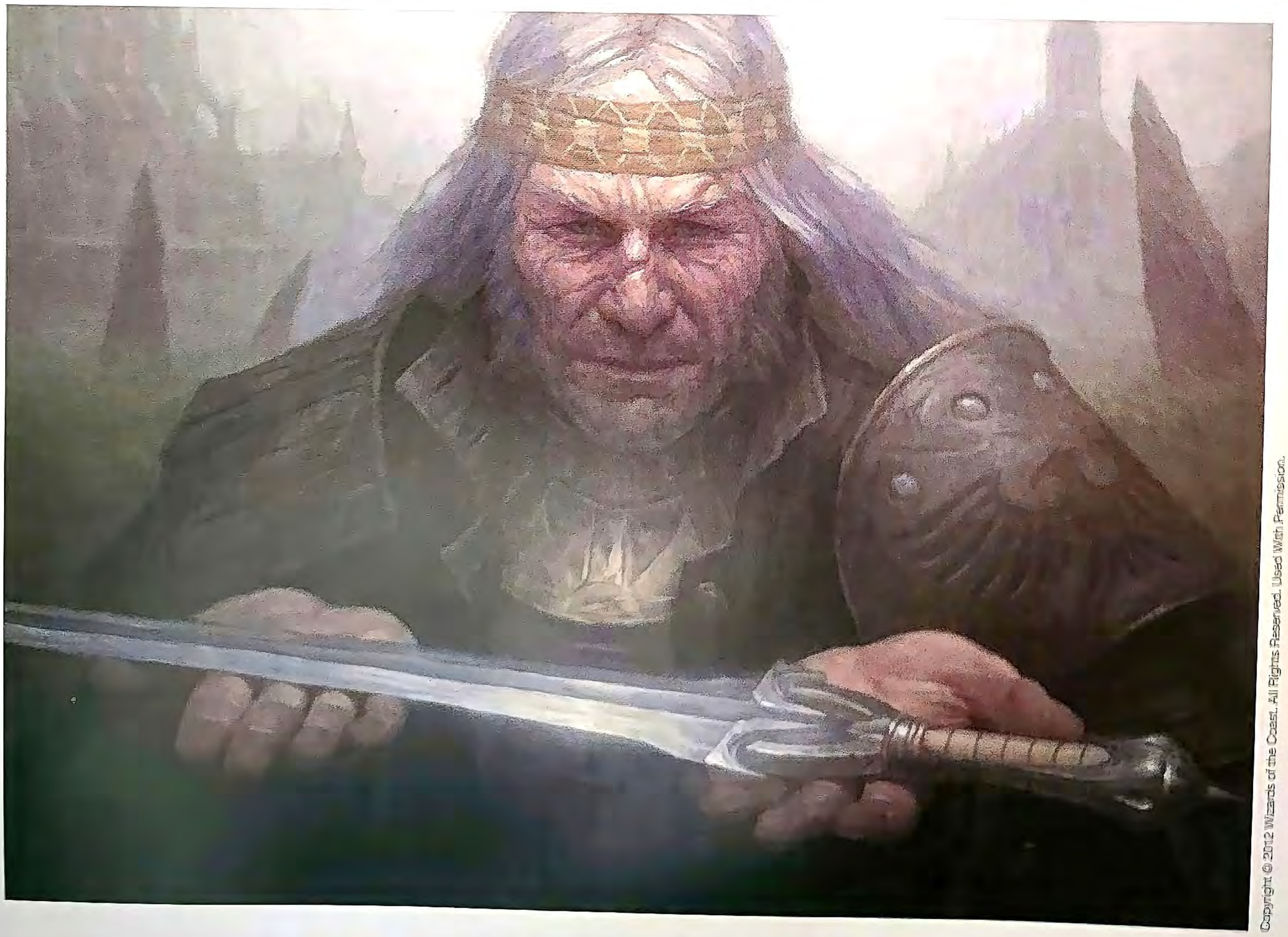
Soutchay Soungpradith

Title: Morlock *Size:* 12"x16" *Medium:* Acrylic, oil



Jesper Ejsing

Art Director: Peter Banks *Client:* Atari *Title:* Blood Demon vs. Griffen *Medium:* Acrylic



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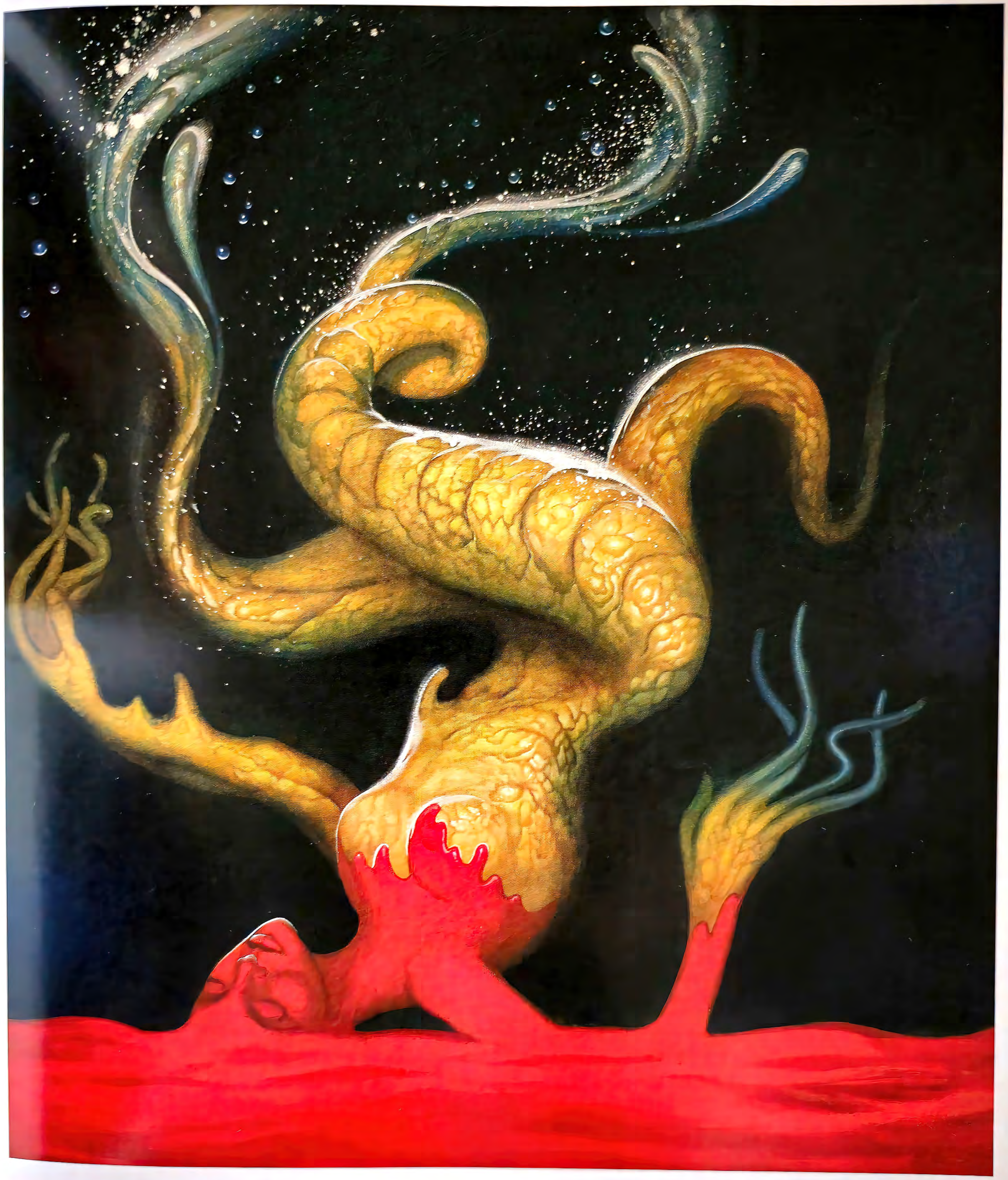
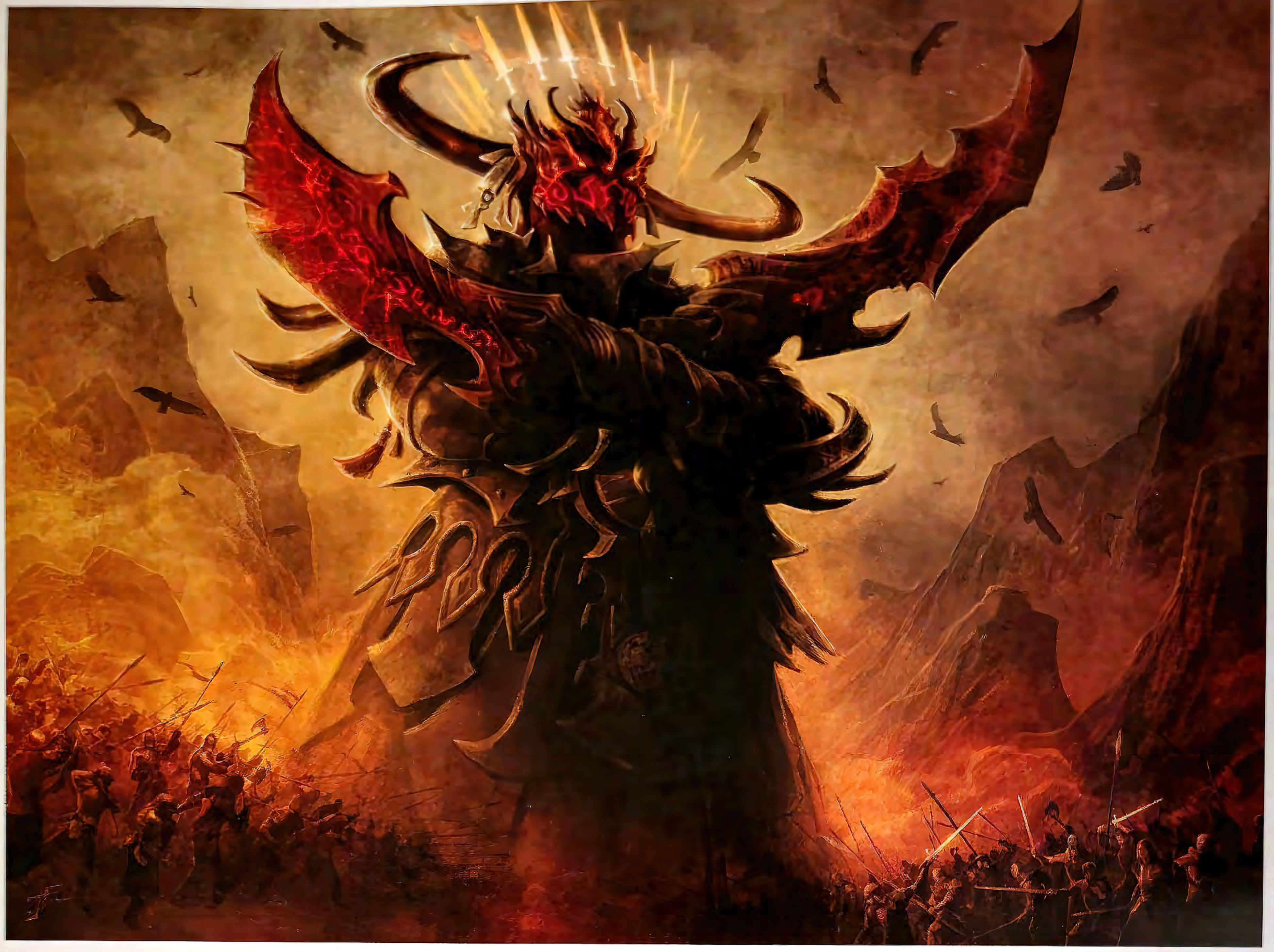
Chris Rahn

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Elder Cathar *Size:* 16"x12" *Medium:* Oil



Jeff Miracola

Title: Mermaid *Size:* 20"x24" *Medium:* Oil on board



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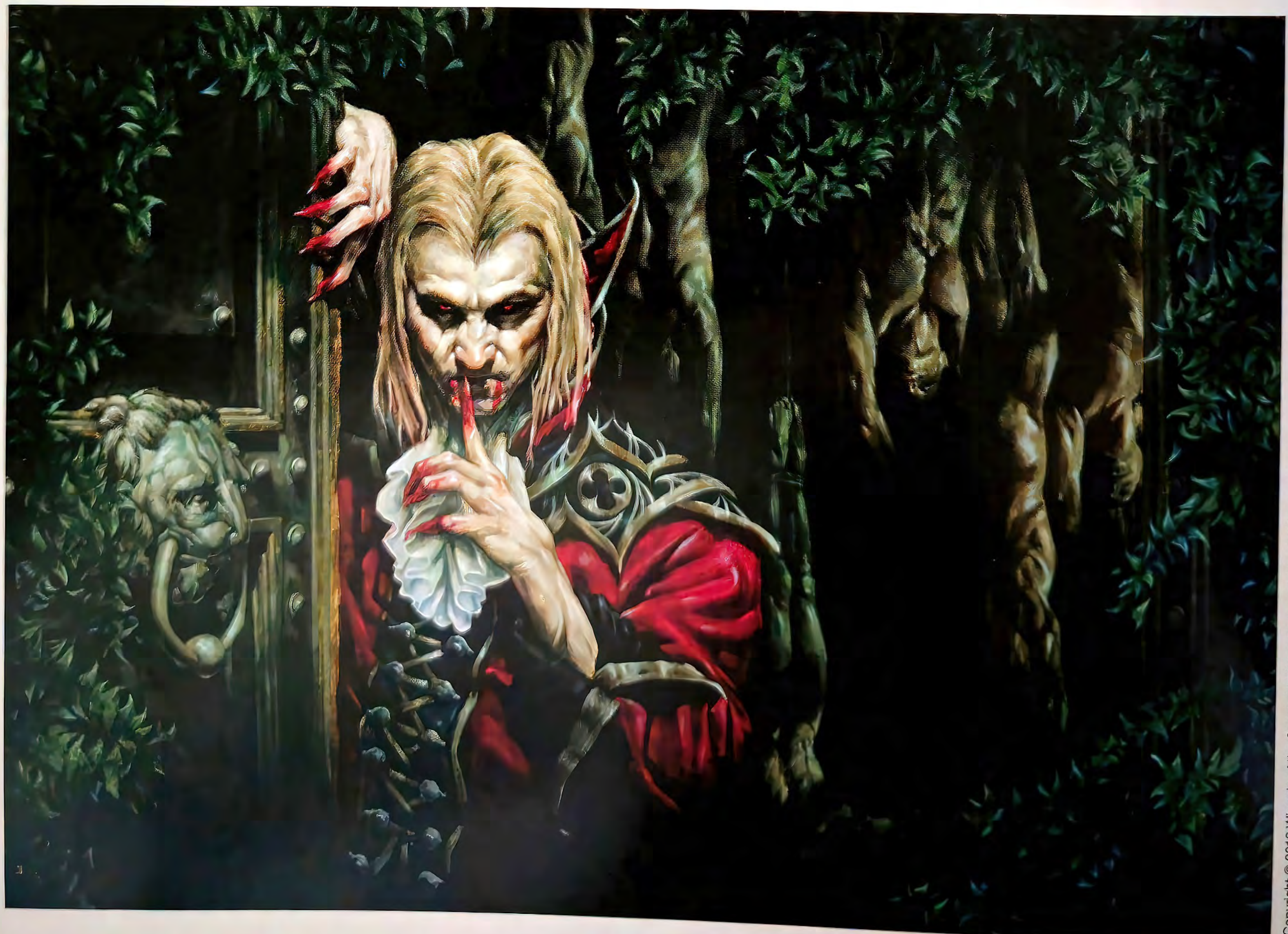
Jason Engle

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Avatar of Slaughter *Size:* 24"x18" *Medium:* Digital



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Michael C. Hayes

Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Nearheath Stalker *Medium:* Oil

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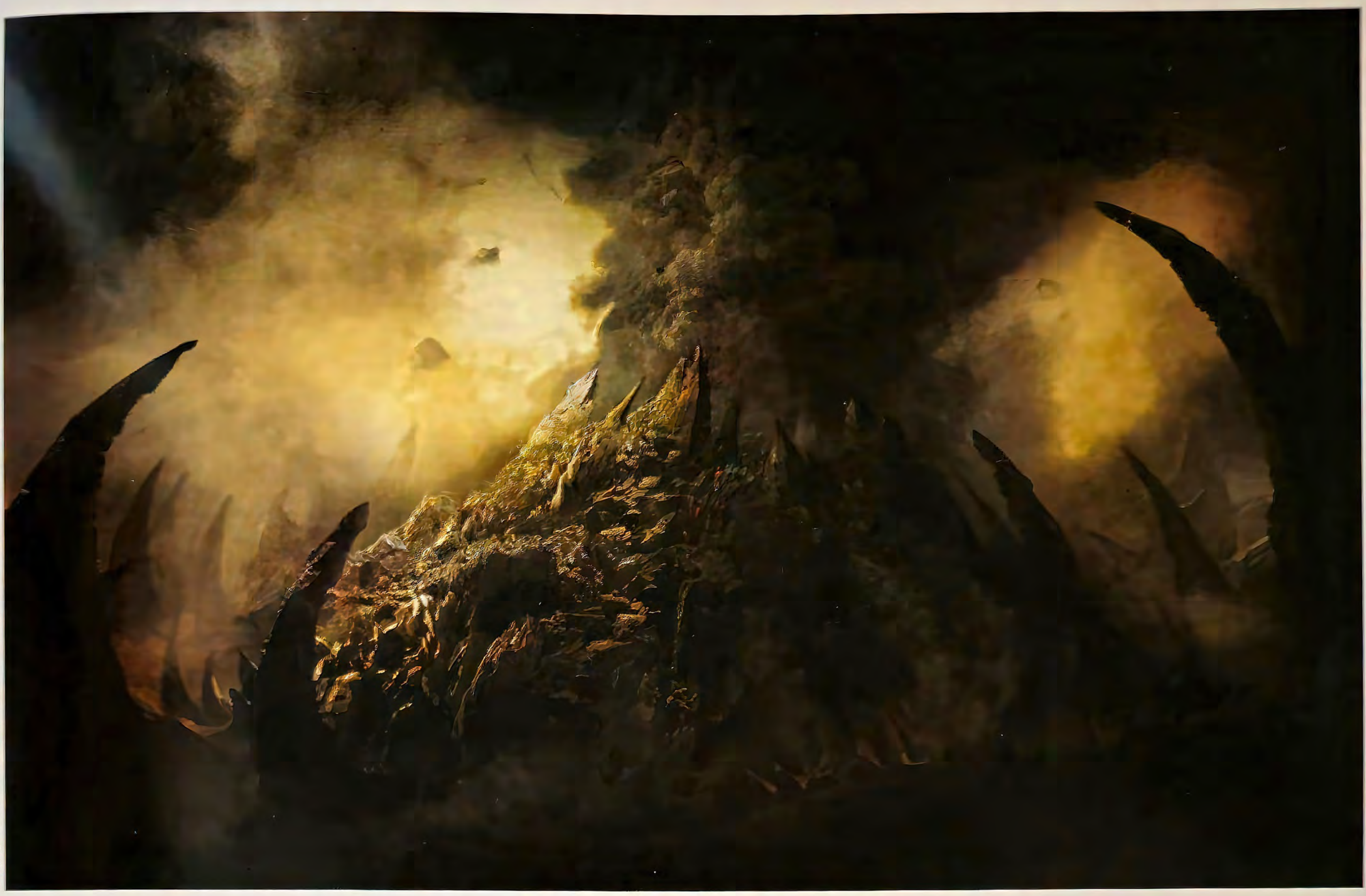
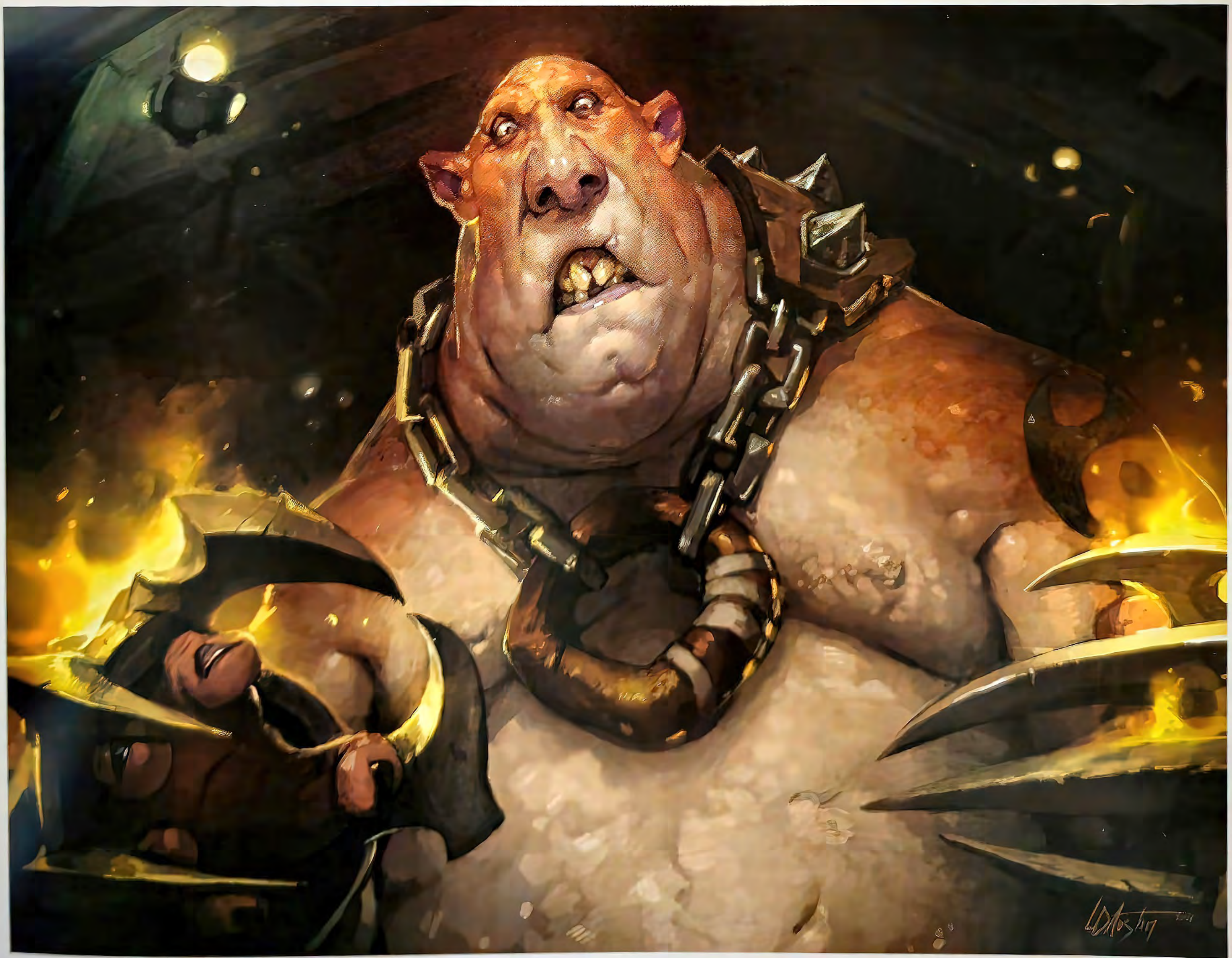


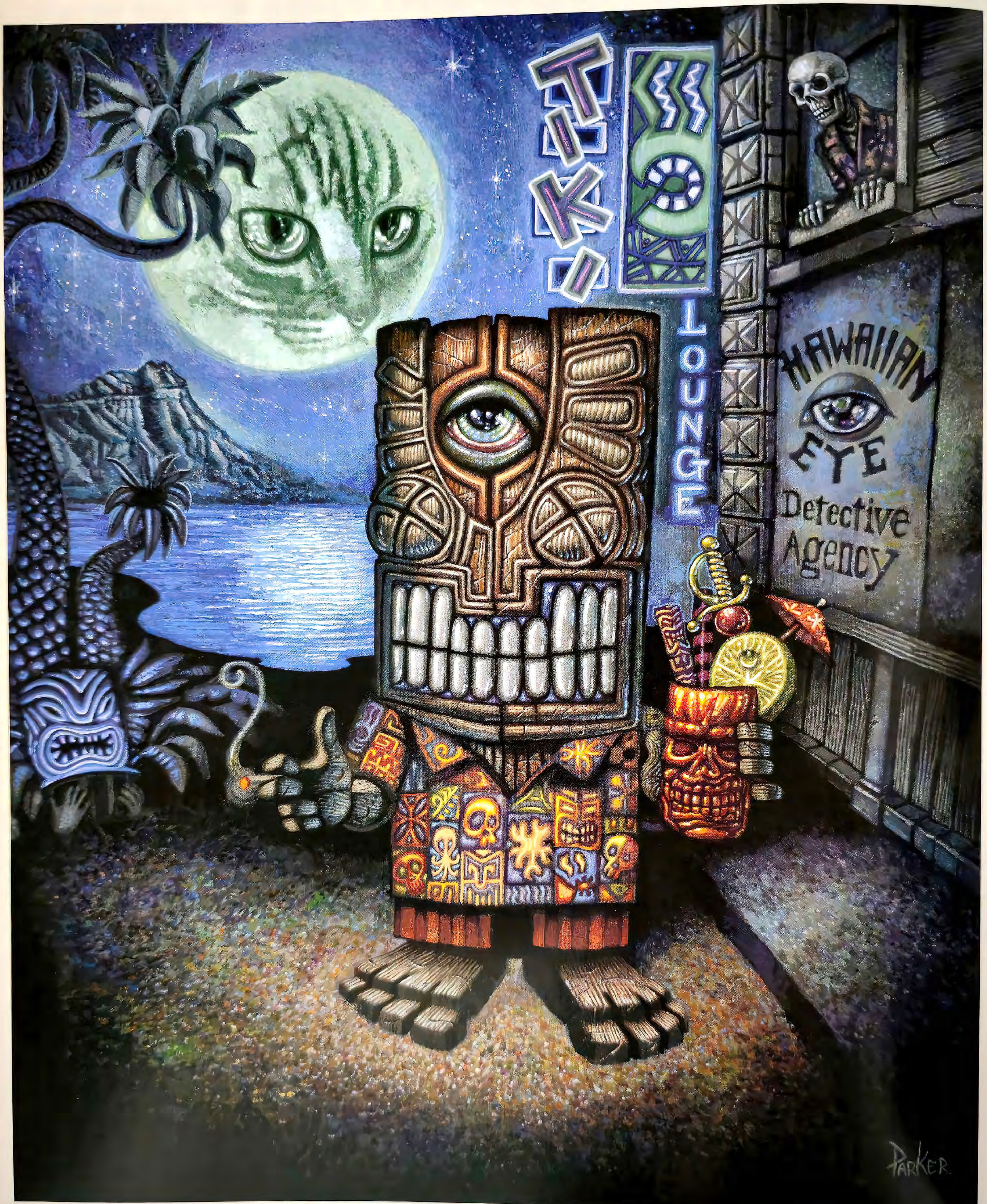
Philip Straub

Art Director: Jeremy Jarvis *Client:* Magic: The Gathering/Wizards of the Coast *Size:* 17"x12" *Medium:* Digital



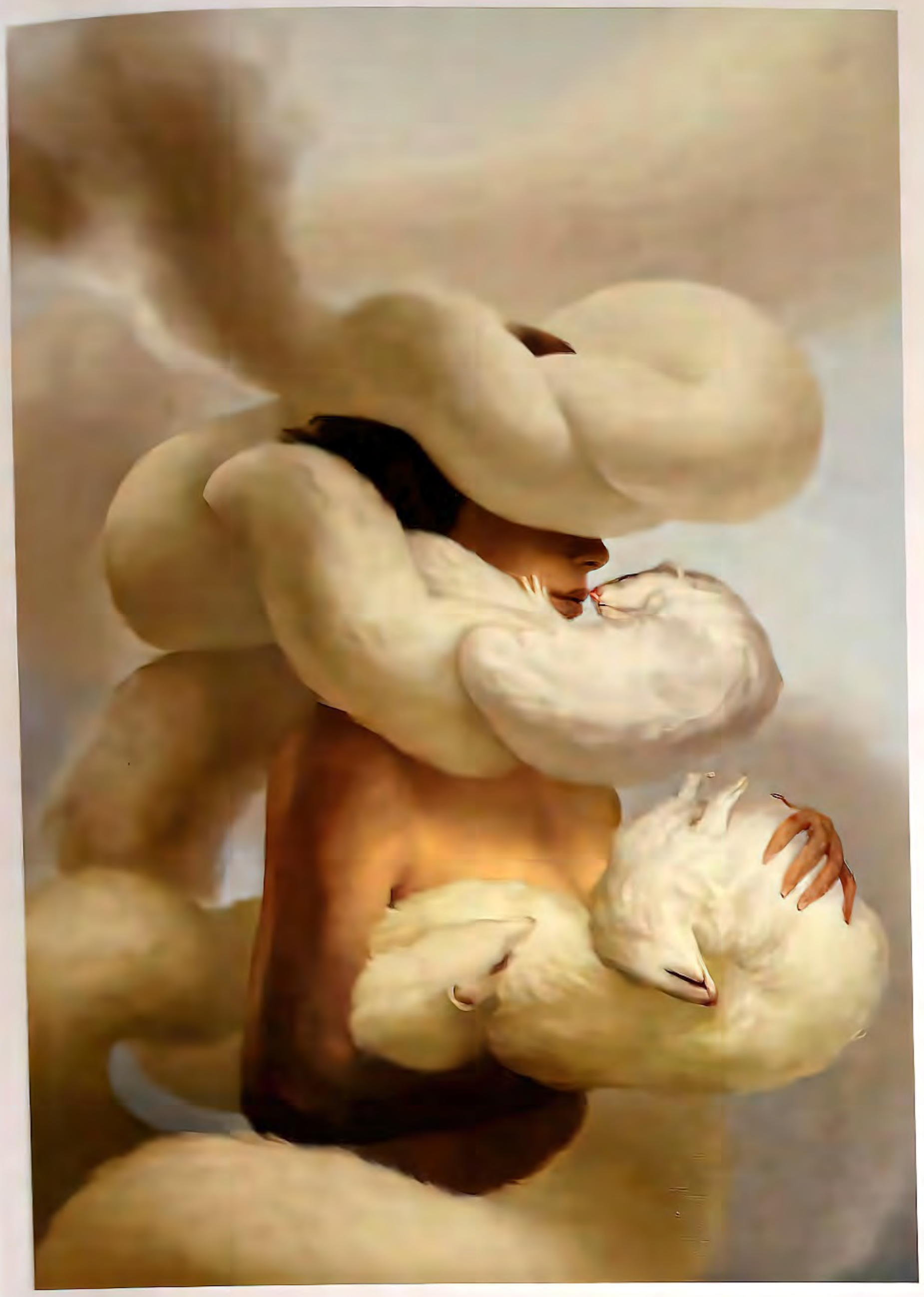
L.D. Austin

Art Director: Doug Gregory *Client:* Blizzard Entertainment *Title:* Lumbering Oaf *Size:* 10"x8" *Medium:* Digital


TIKI
TIKI LOUNGE
HAWAIIAN EYE
Detective Agency
PARKER

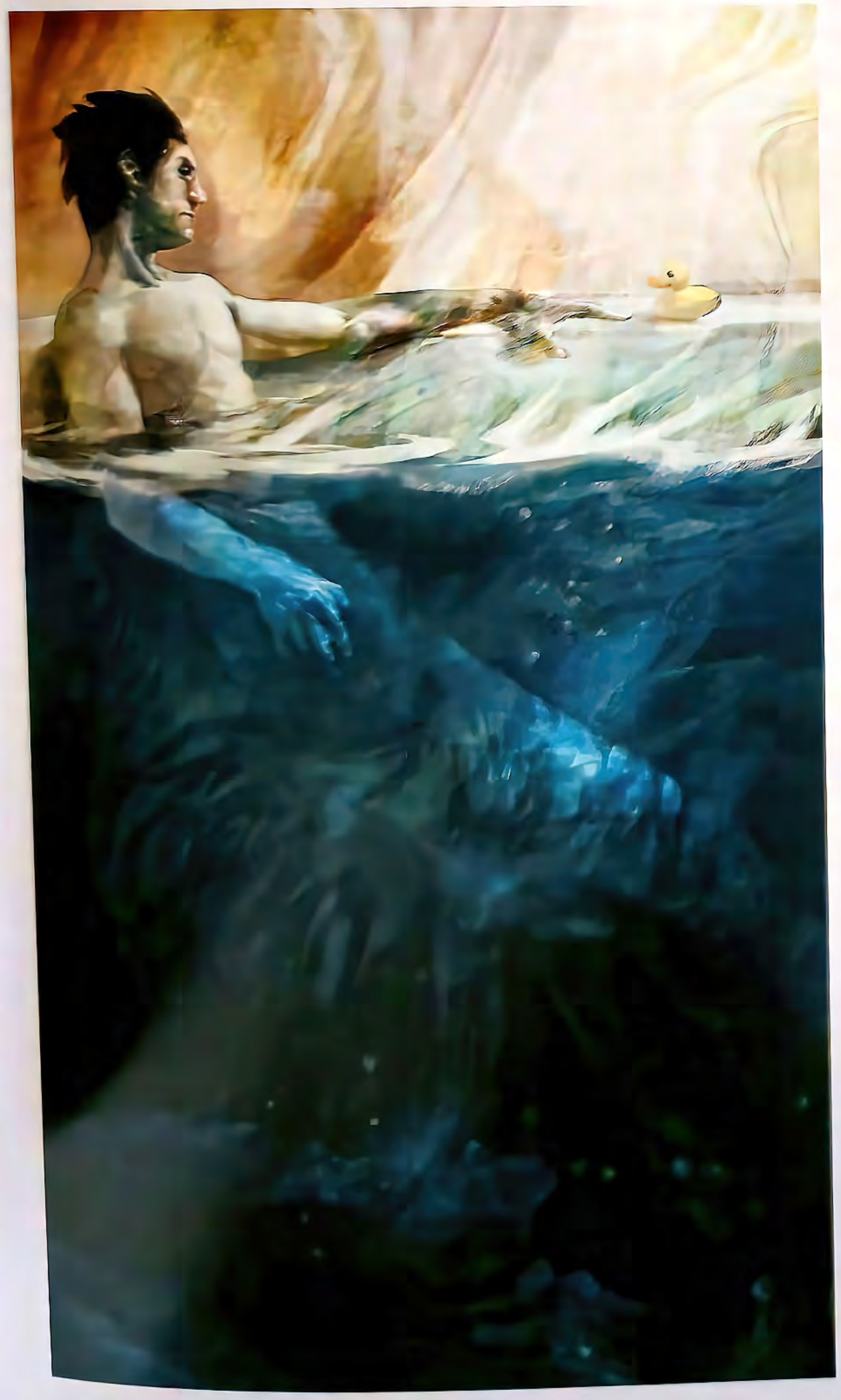
Brad Parker

Client: Tiki Shark Hawaii *Title:* Hawaiian Eye *Size:* 24"x30" *Medium:* Acrylic on canvas



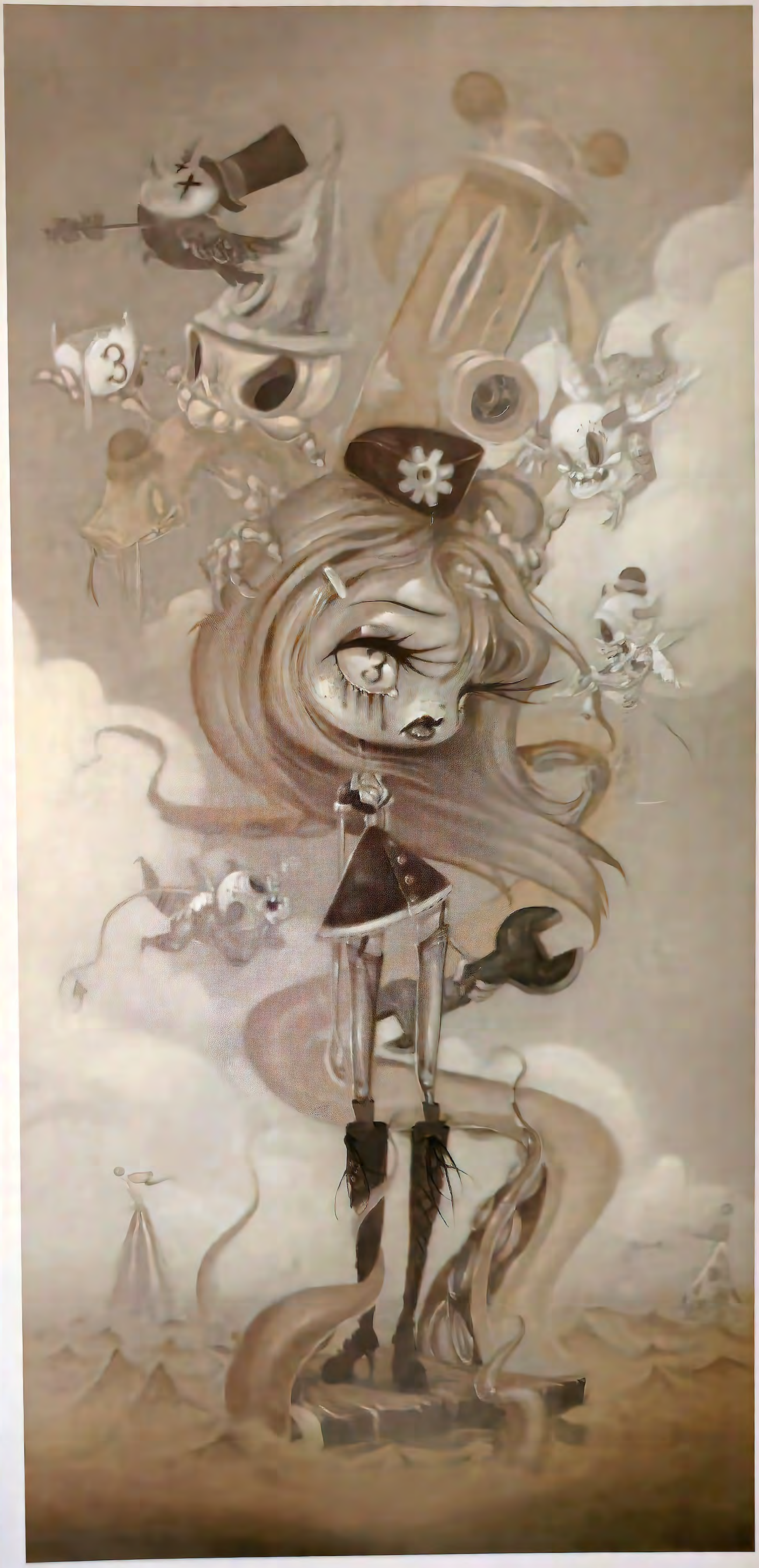
Yukari Masuike

Title: Surge of Fur *Medium:* Photoshop



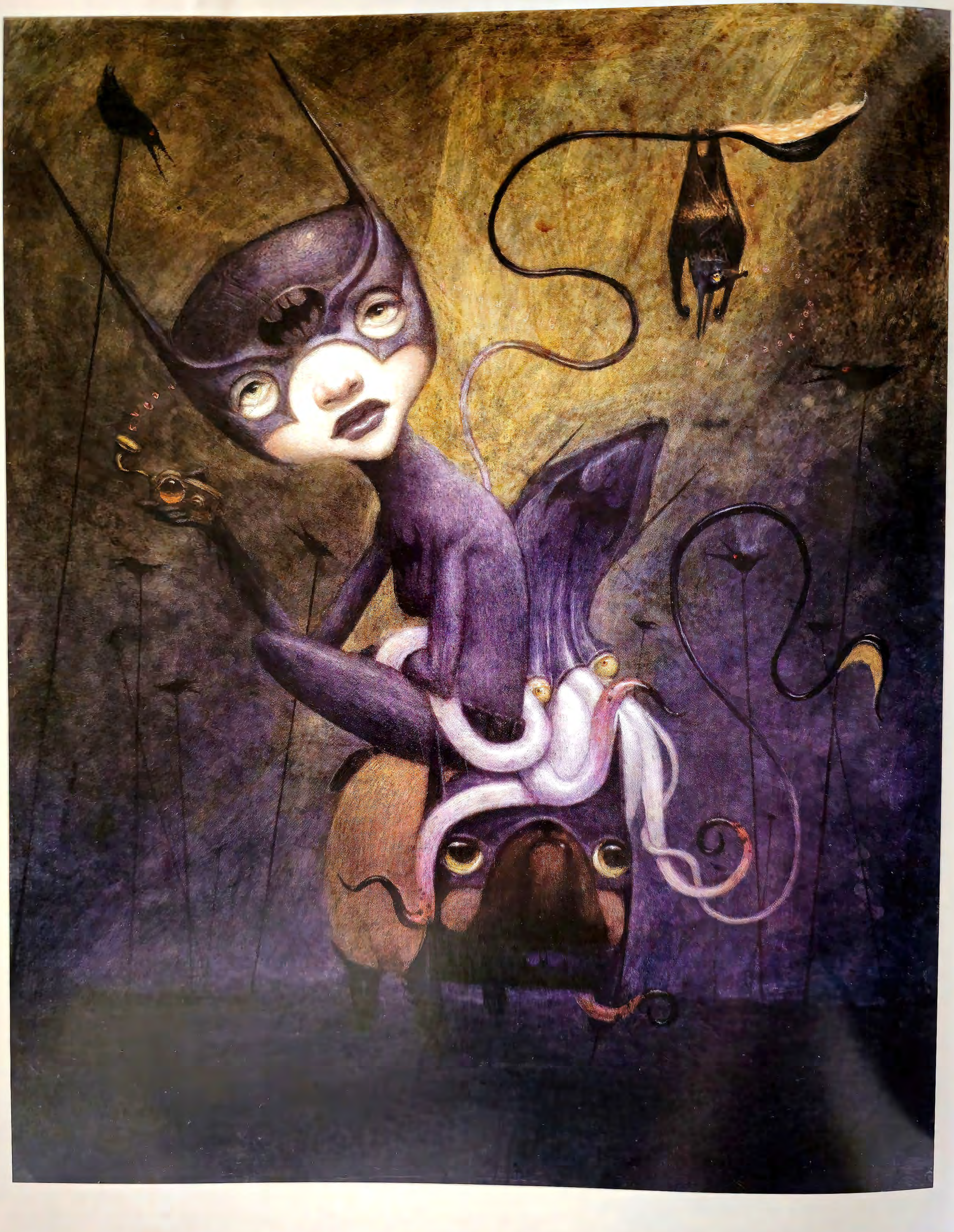
Marc Scheff

Art Director: Rebecca Guay *Title:* Another Day *Medium:* Digital



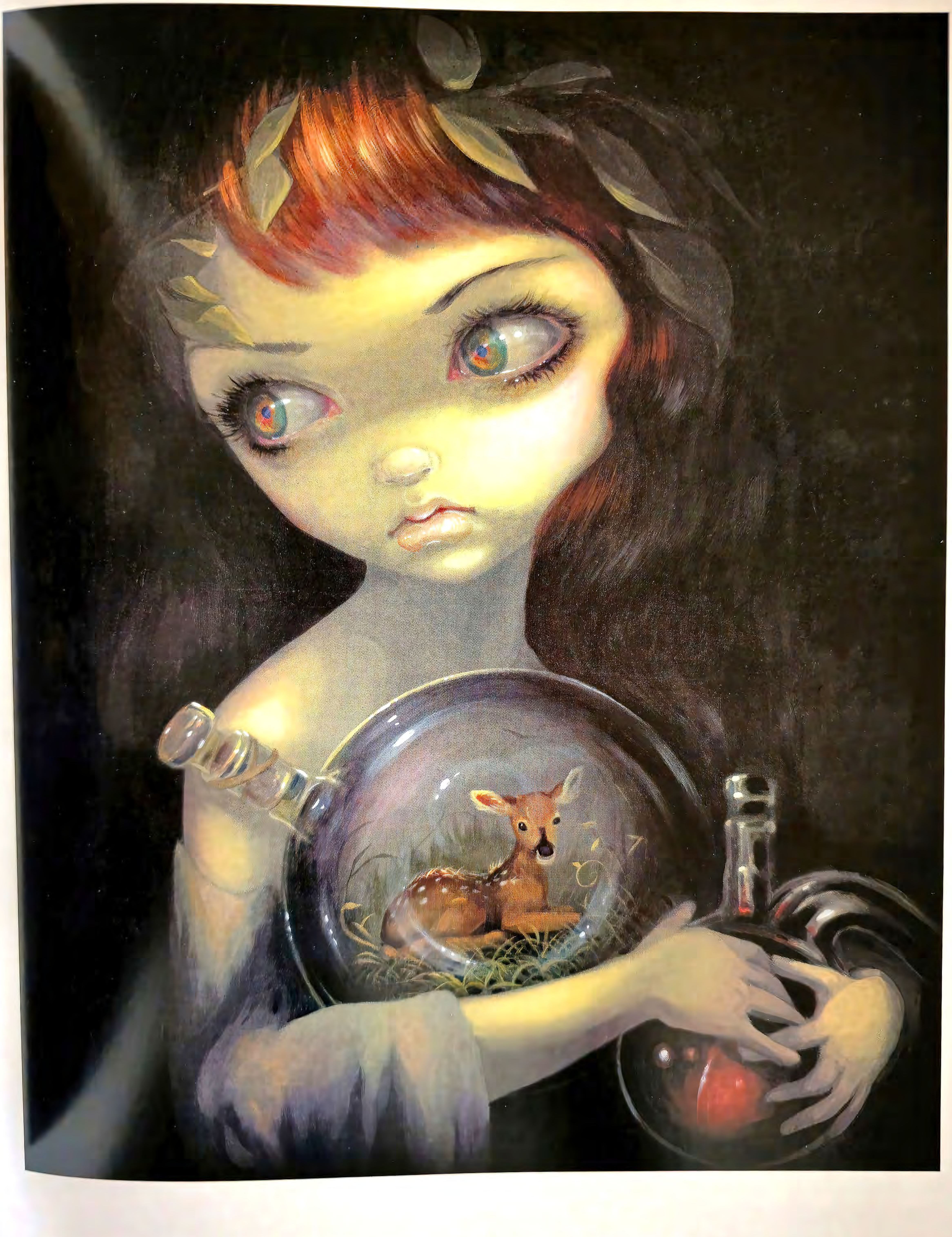
Brandt Peters

Title: Fate Series #3 *Size:* 18"x36" *Medium:* Oil on canvas



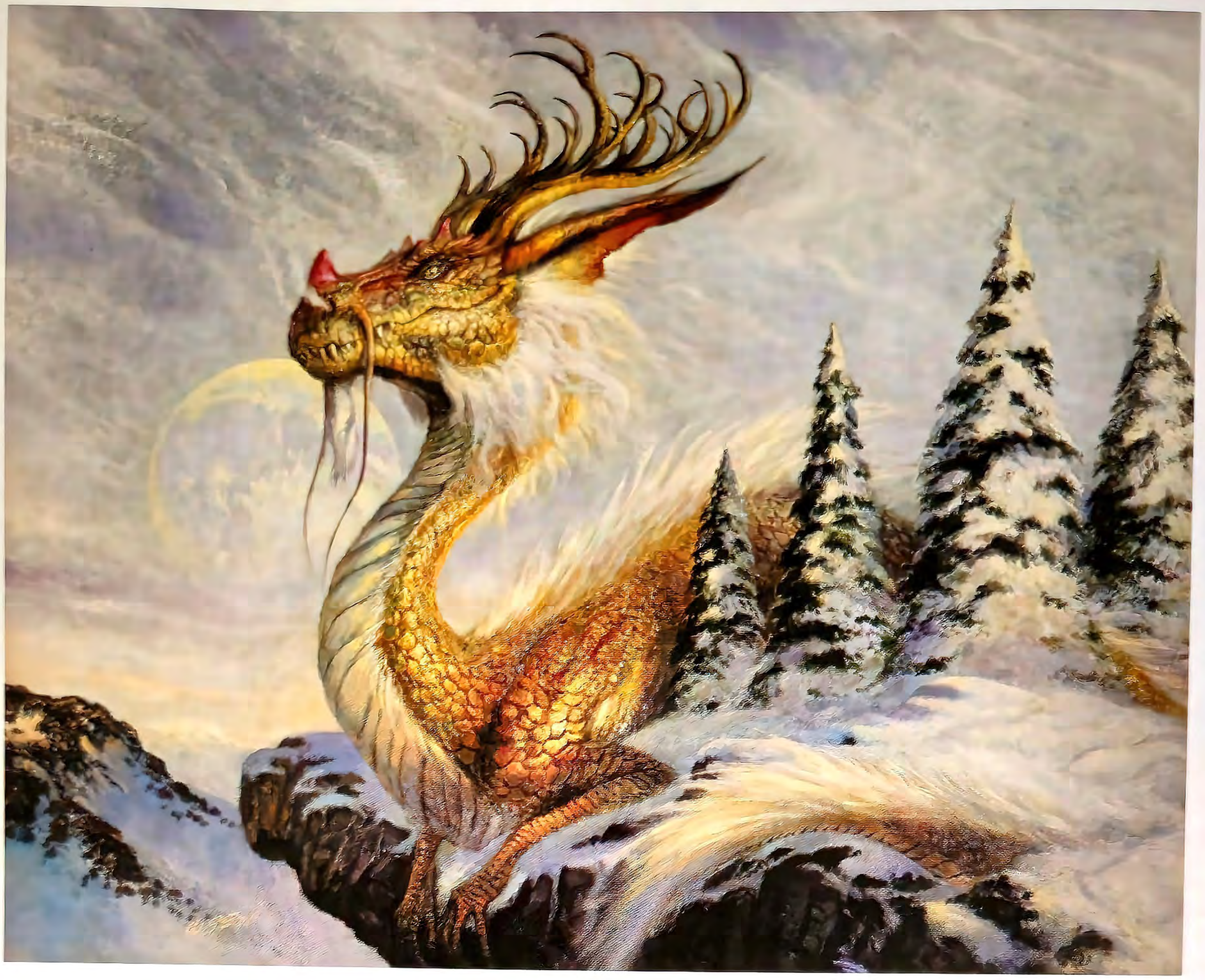
Bill Carman

Client: Gregg & Yvette Spatz *Title:* Batgirl and Batsquid Ride Batpug with Batbat In the Lead *Size:* 8"x10" *Medium:* Acrylic



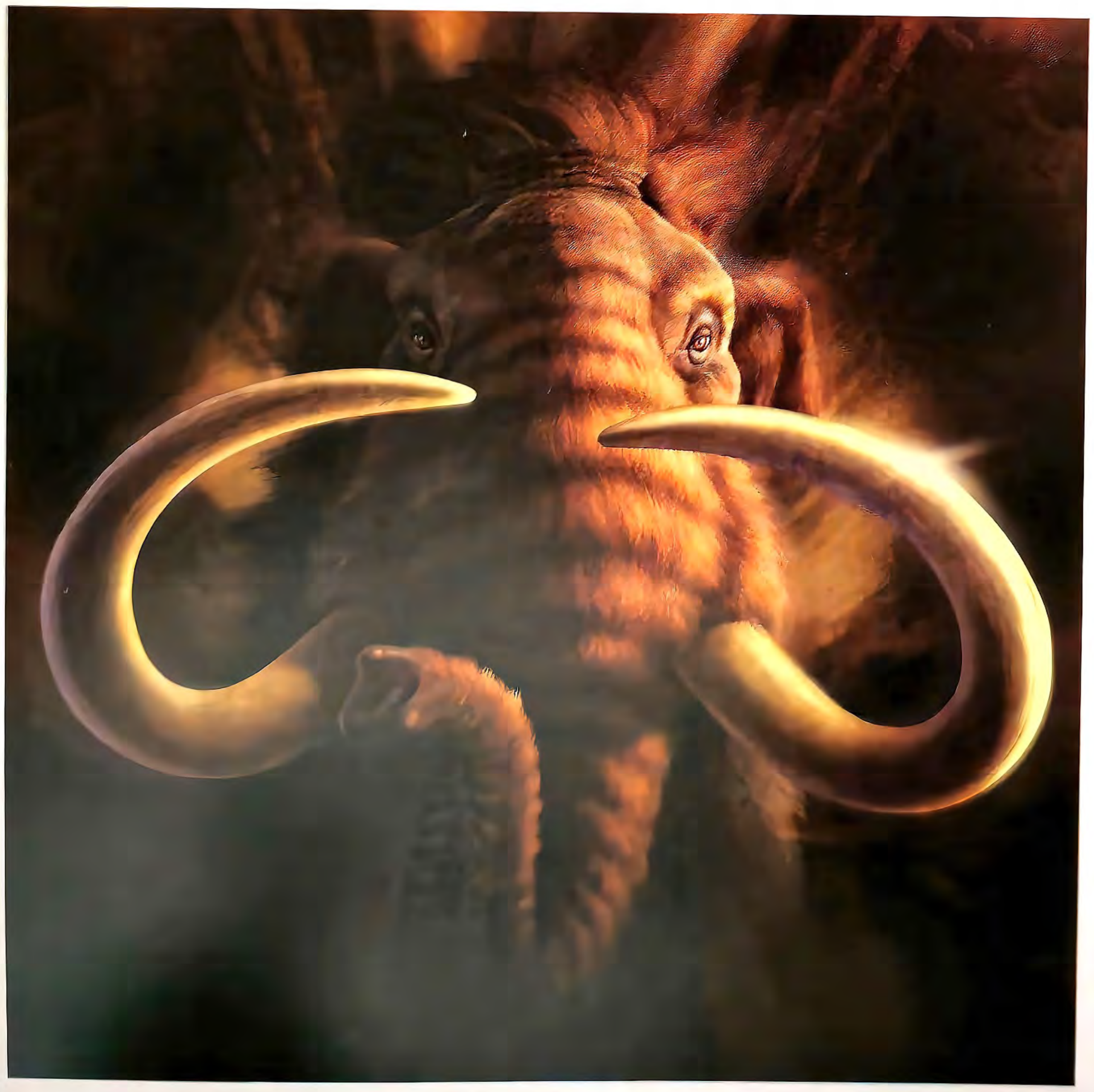
Jasmine Becket-Griffith

Client: Cloudspace Gallery *Title:* Microcosm: Fawn *Size:* 16"x20" *Medium:* Acrylic on panel



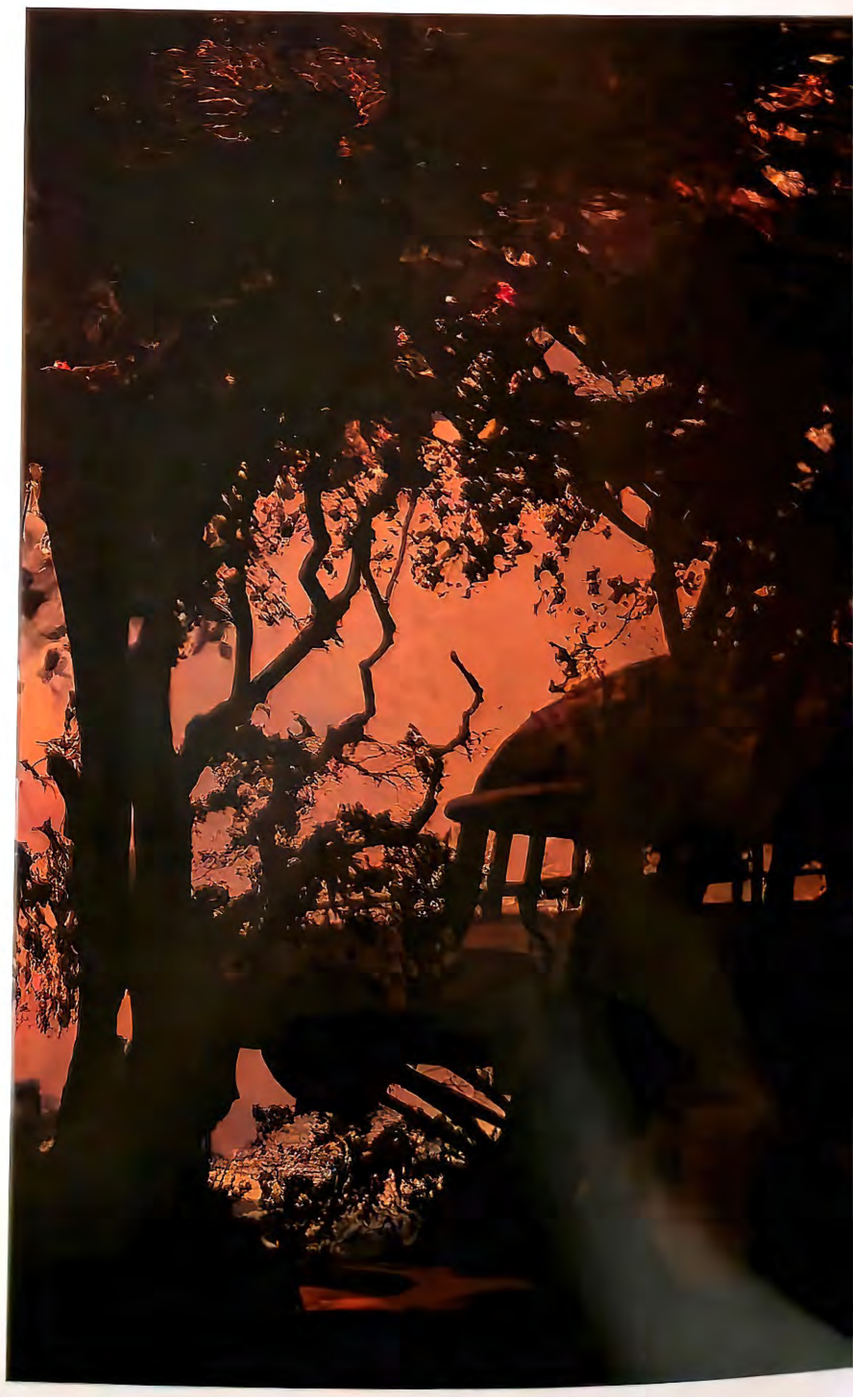
Bob Eggleton

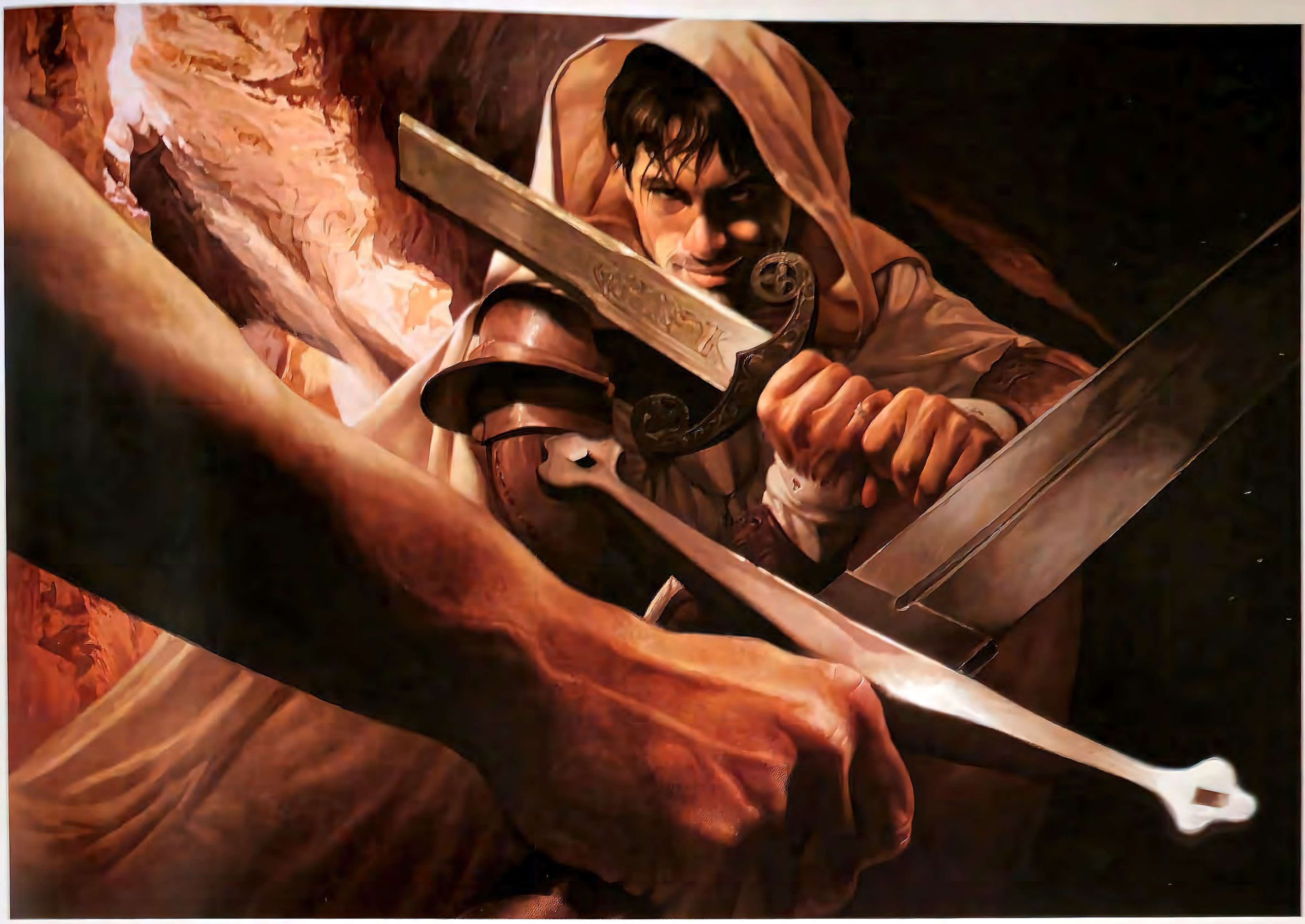
Art Director: Toni Weisskopf *Client:* Baen Books *Title:* Winter's Reign *Size:* 28"x22" *Medium:* Oil



Jerry LoFaro

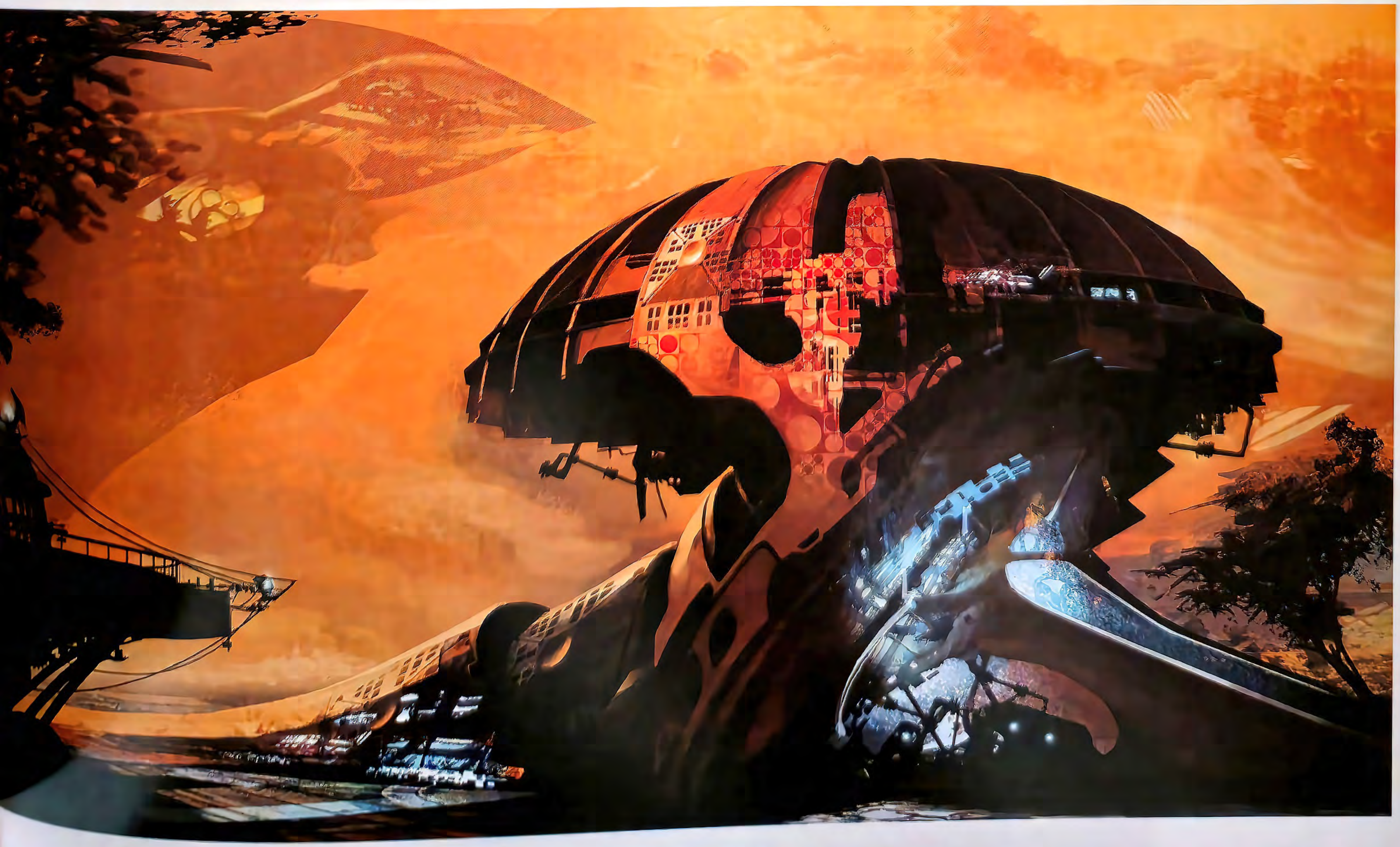
Art Director: Michael McGloin *Client:* The Mountain *Title:* Mammoth *Size:* 16"x16" *Medium:* Digital





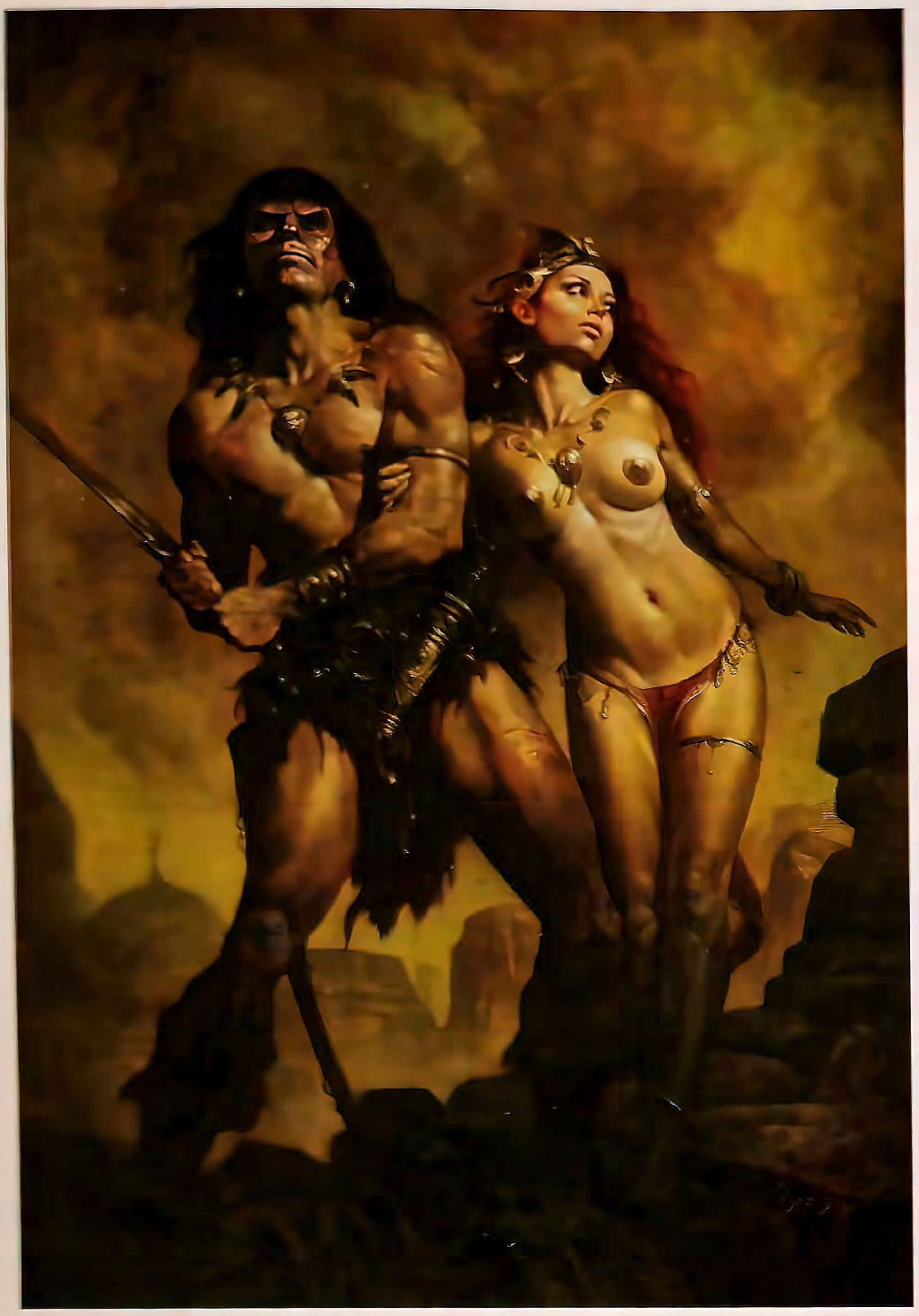
John Stanko

Art Director: Irene Gallo *Client:* Tor.com *Title:* Desecrator *Size:* 24"x18" *Medium:* Oil over giclee

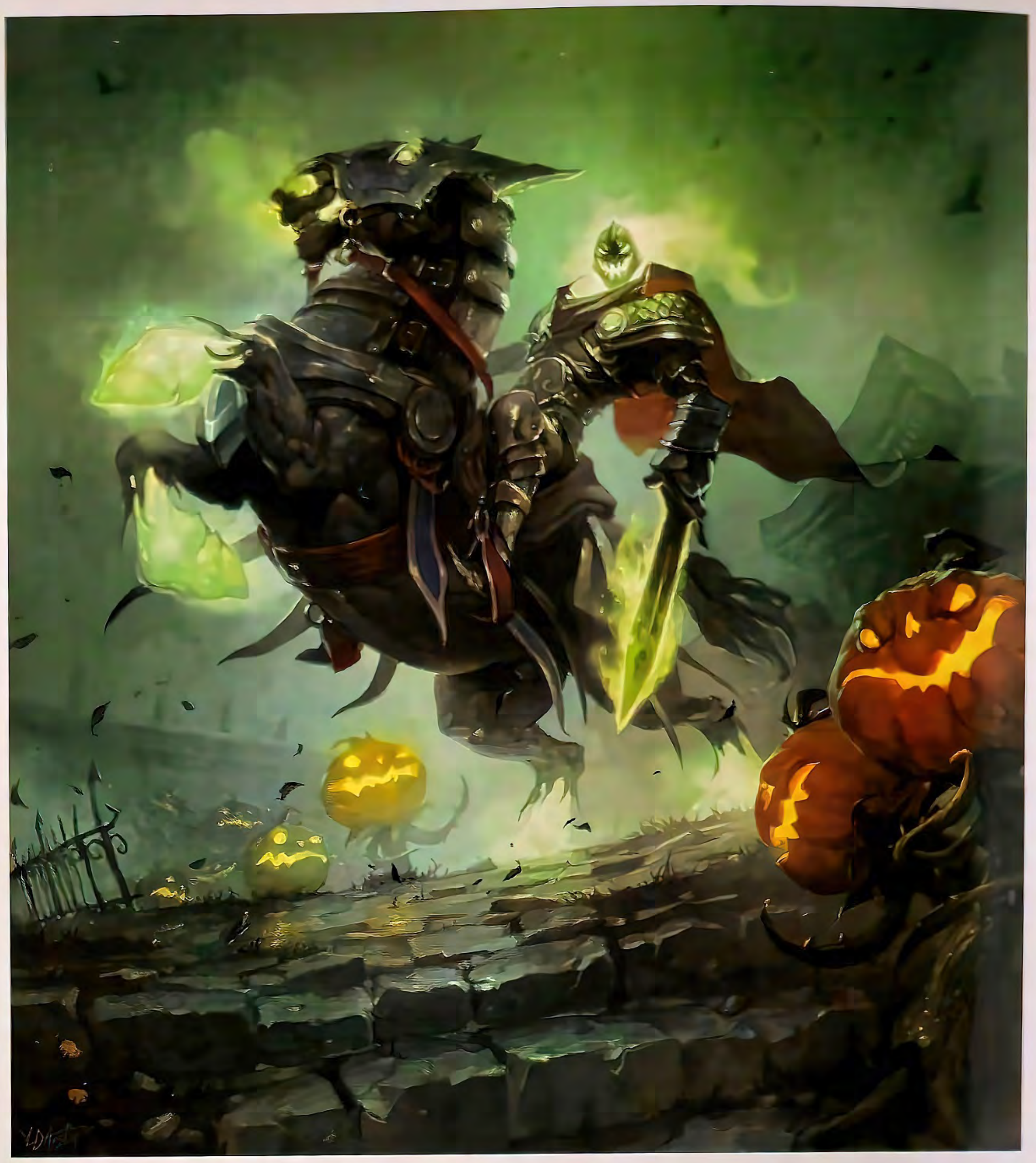


Jason Stokes

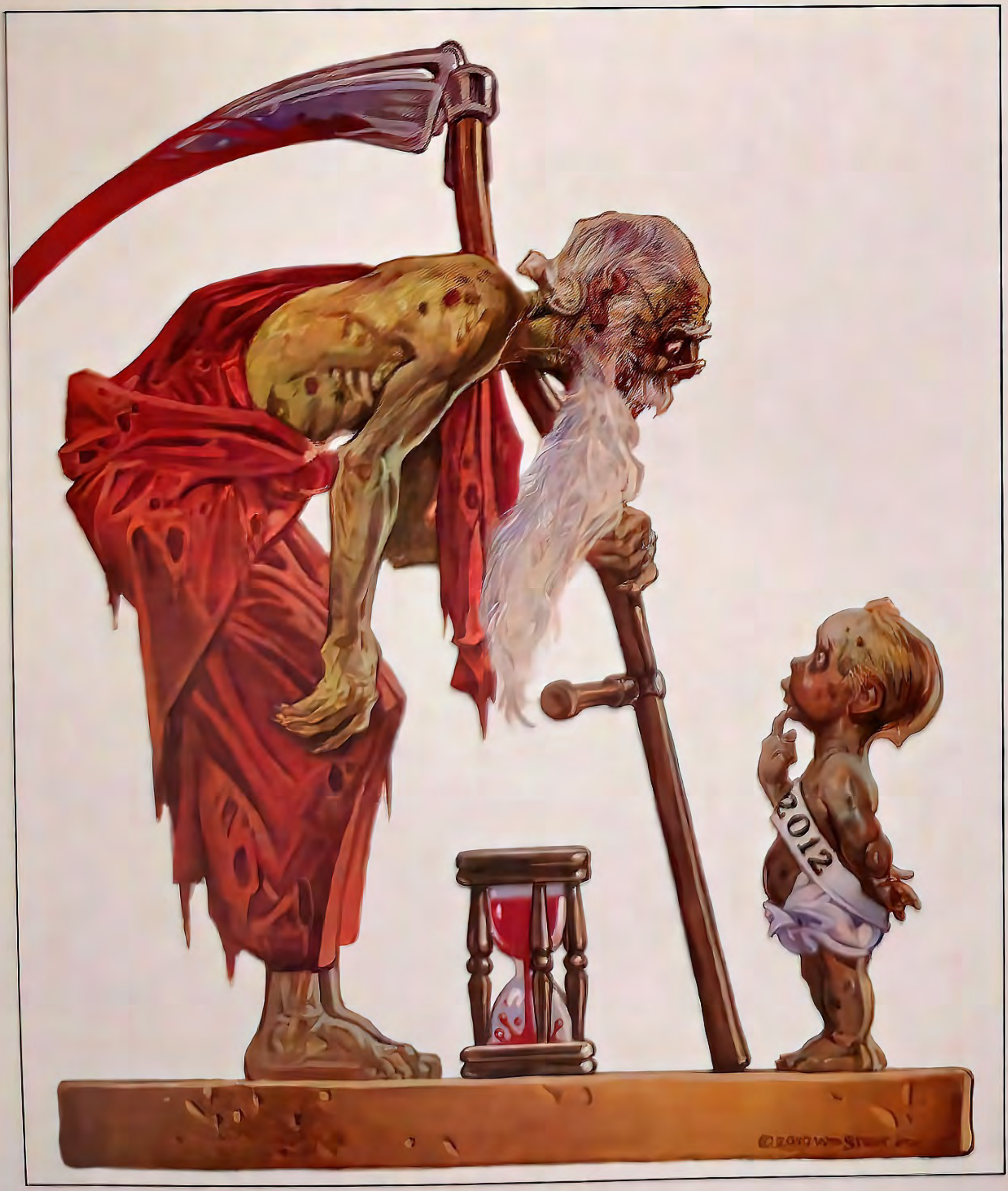
Client: FuturePoly *Title:* Hemisphere *Medium:* Digital



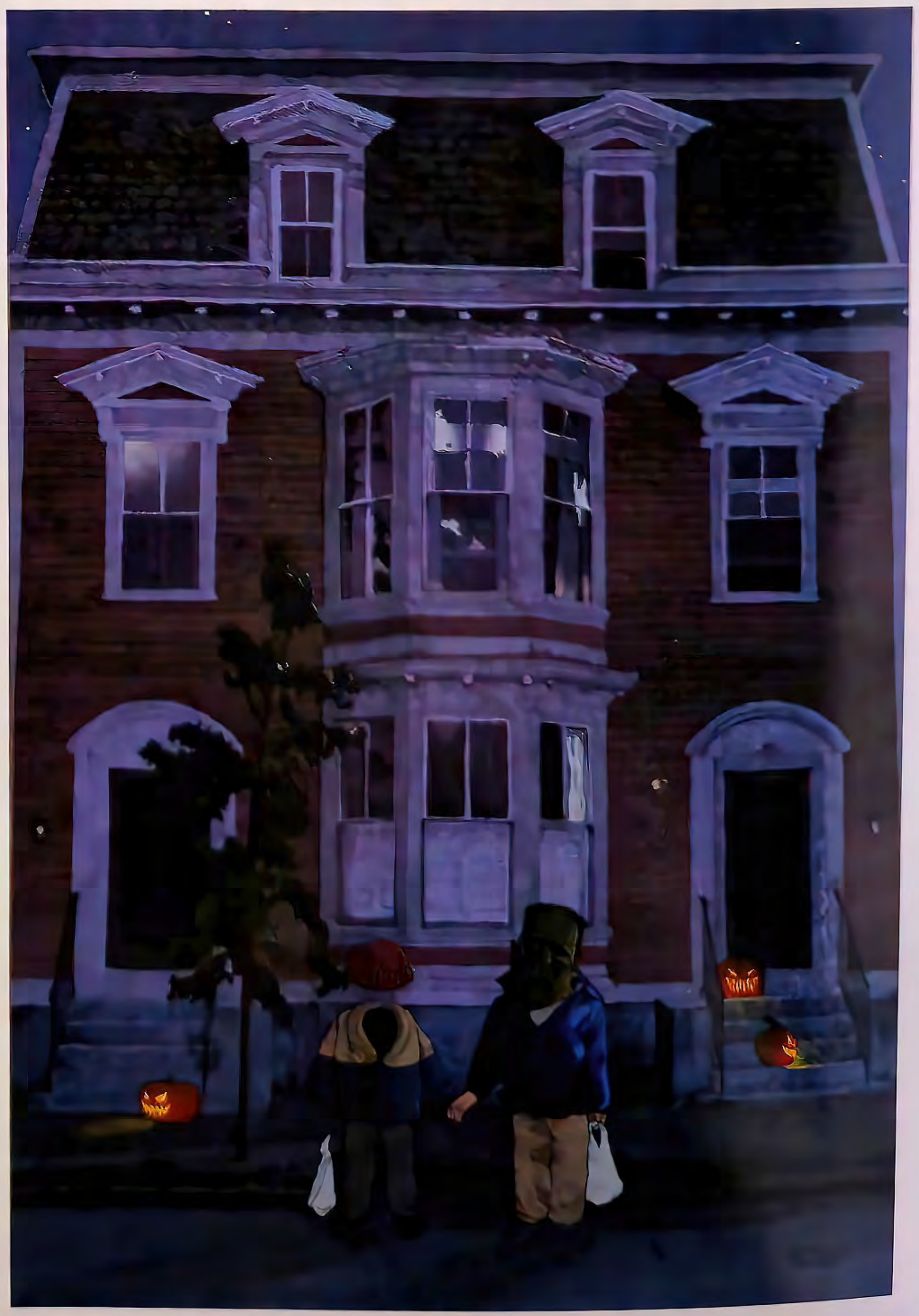
Patrick J. Jones
Art Director: Neil & Leigh Mechem *Client:* Garasol Collectibles
Title: The Forbidden Kingdom *Size:* 24"x36" *Medium:* Oil on canvas



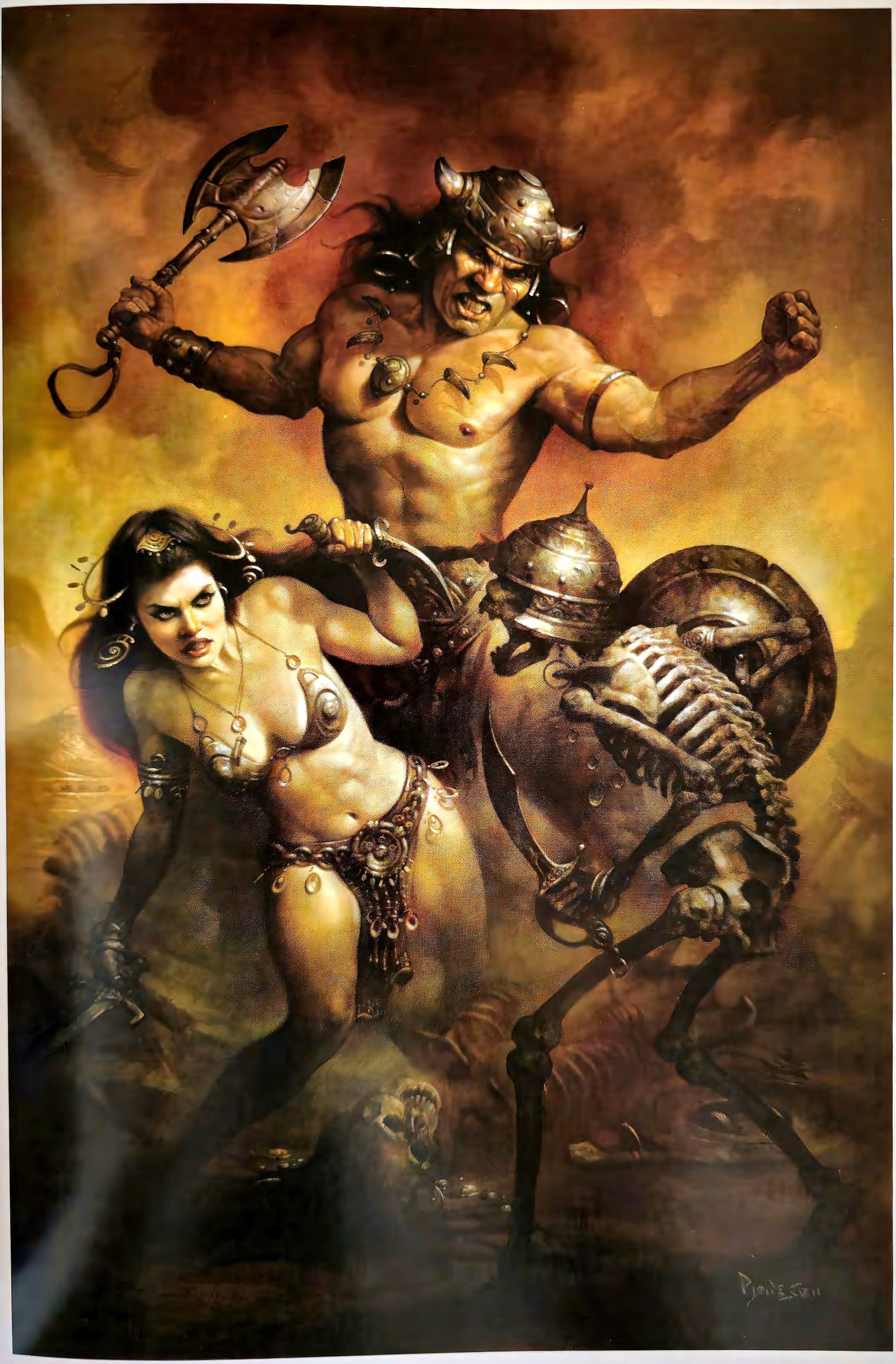
L.D. Austin
Art Director: Doug Gregory *Client:* Blizzard Entertainment *Title:* Headless Horseman
Size: 10"x8" *Medium:* Digital



William Stout
Art Director: Arnie Fenner *Client:* Andrews McMeel Publishing *Title:* New Year *Medium:* Oil

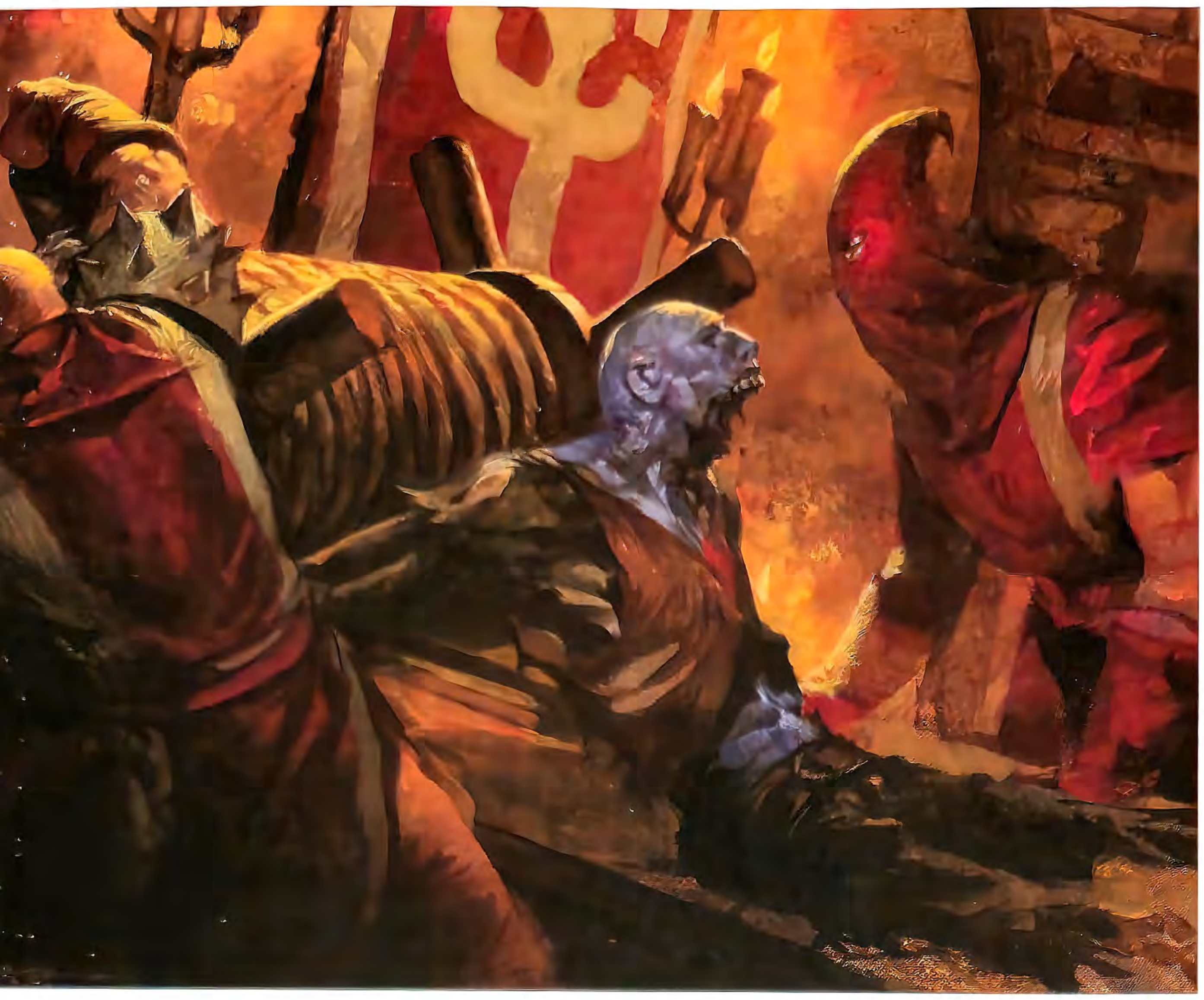


Antoine Revoy
Title: Trick *Size:* 7"x10.5" *Medium:* Graphite, digital



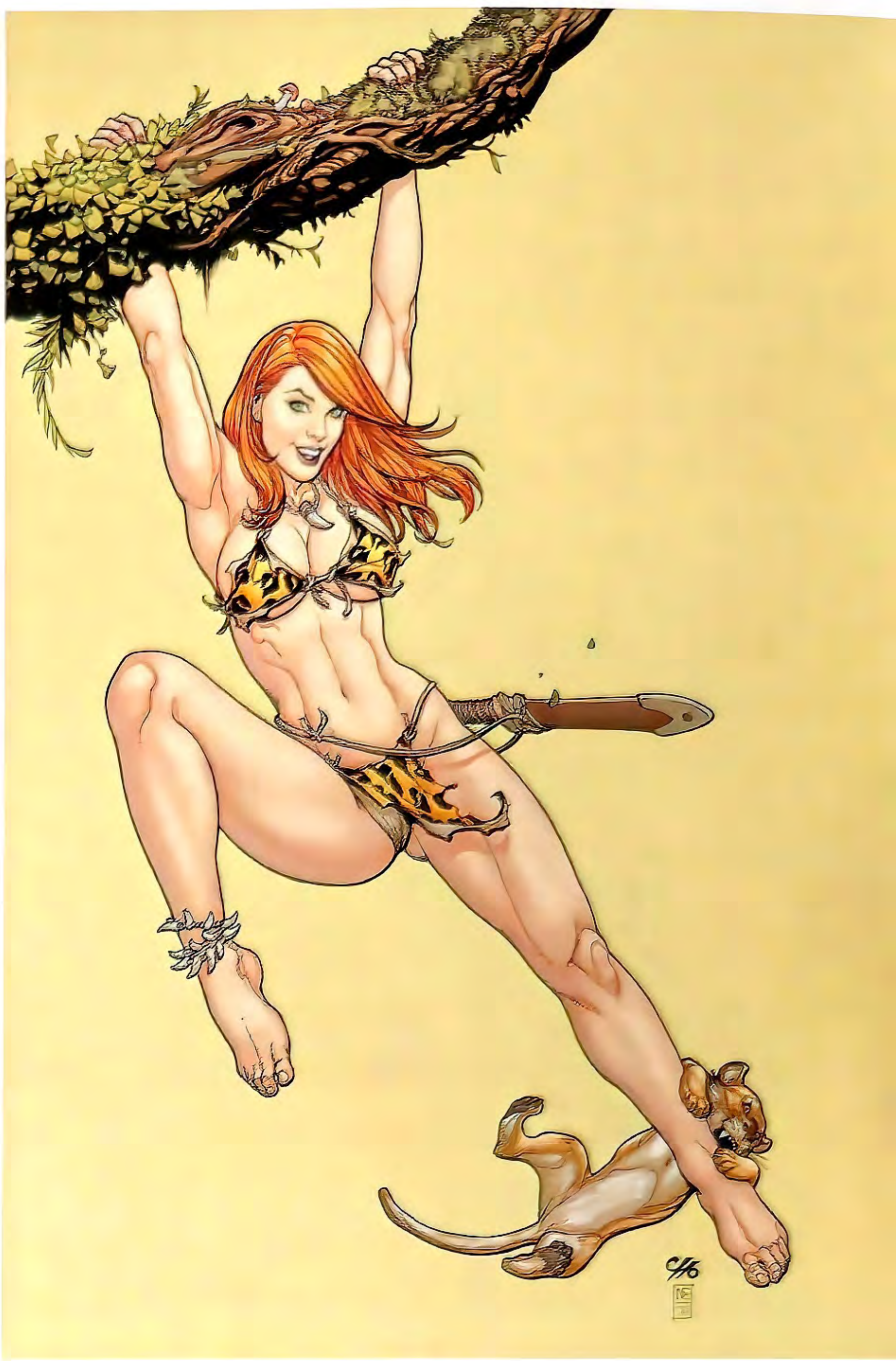
Patrick J. Jones

Art Director: Neil & Leigh Mechem *Client:* Garasol Collectibles *Title:* Army of the Damned *Size:* 24"x36" *Medium:* Oil on canvas



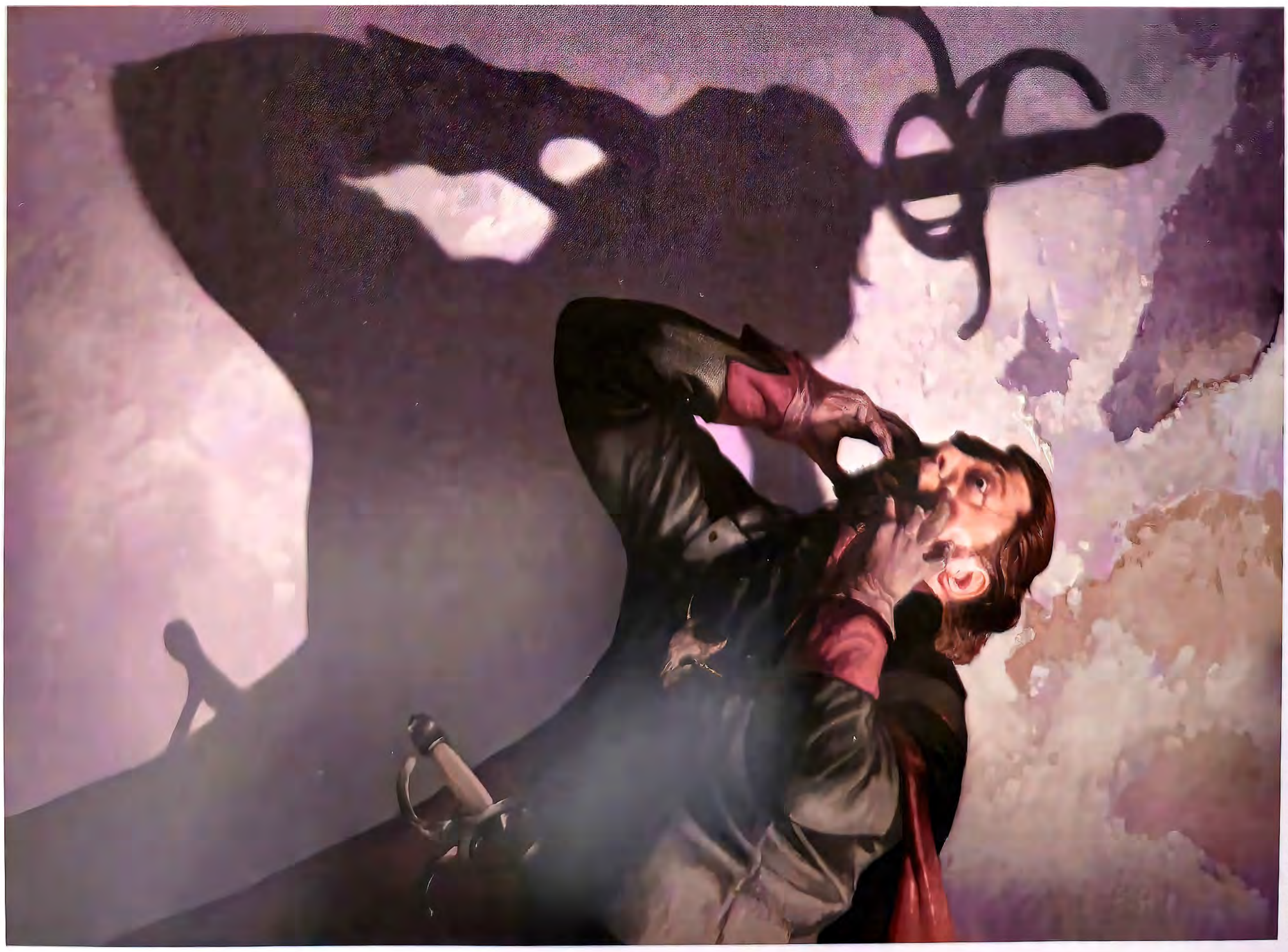
Christopher Moeller

Art Director: Jeremy Cranford *Client:* Blizzard Entertainment *Title:* Fair Play
Size: 12"x10" *Medium:* Acrylic on board



Frank Cho

Colorist: Jason Keith *Client:* Monkey Boy Press *Title:* Jenny Blade & Kitt
Size: 14"x21" *Medium:* Pen & ink, digital



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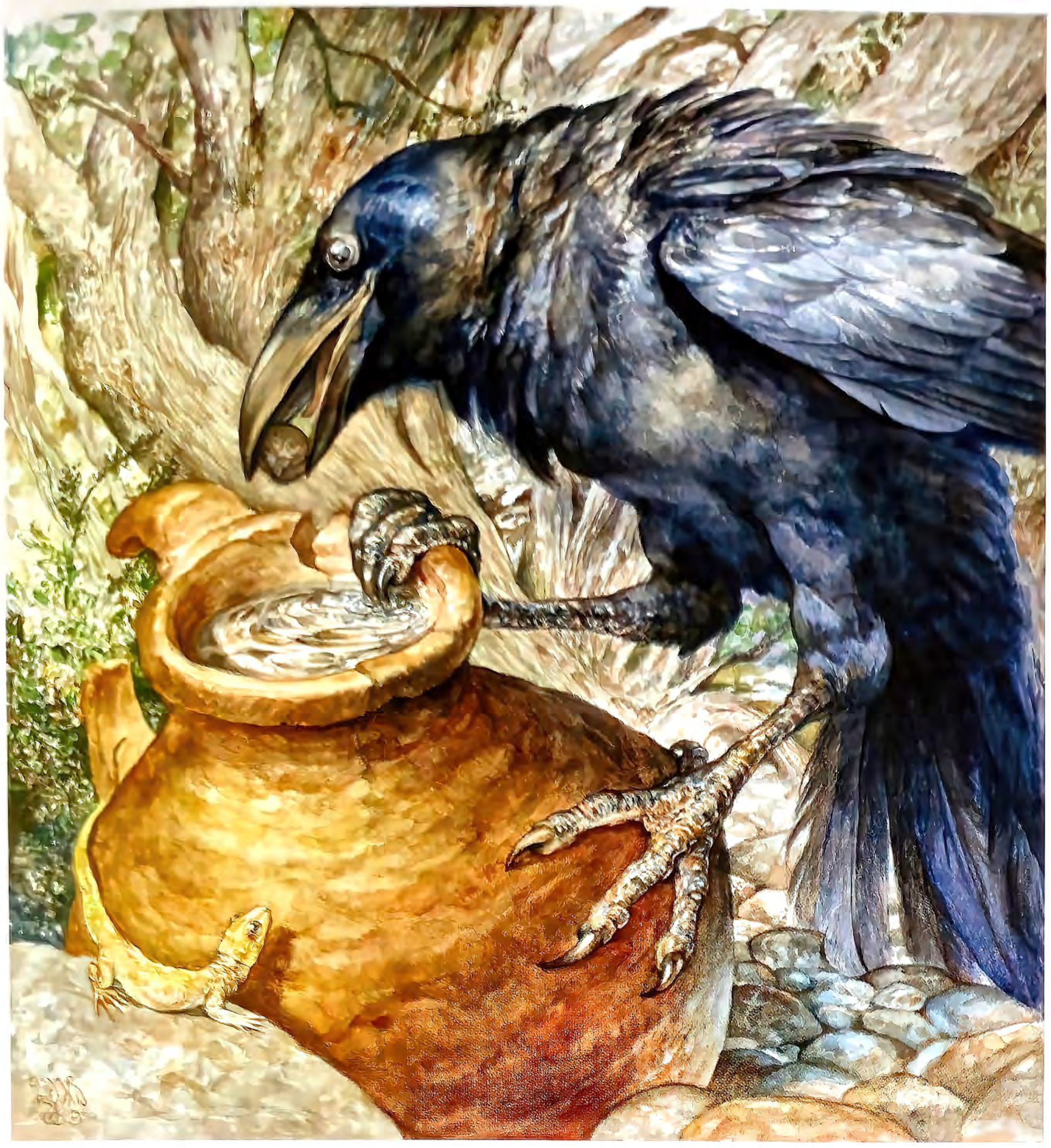
John Stanko

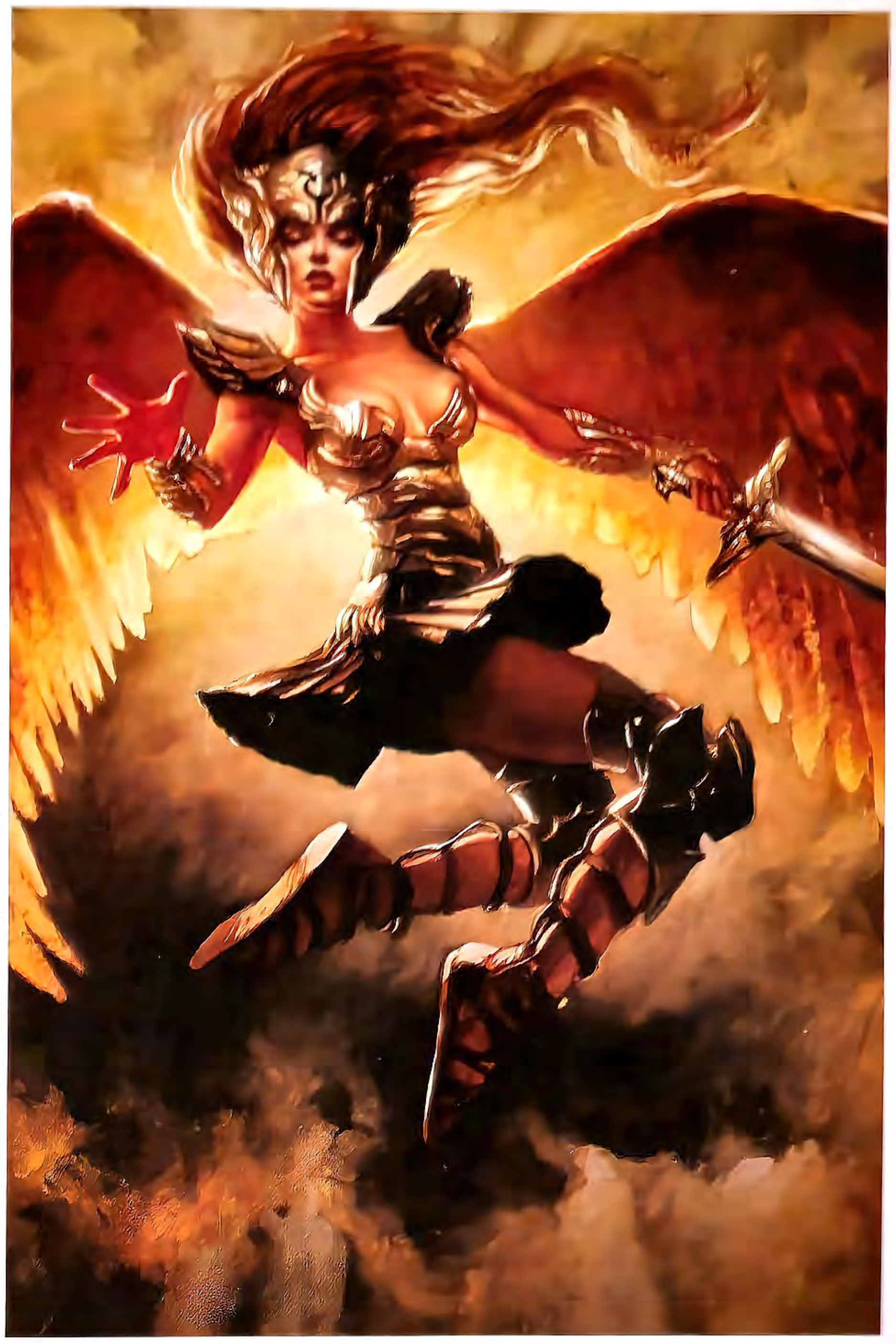
Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Spiteful Shadows *Medium:* Digital



Omar Rayyan

Art Director: Dennis Benoit *Client:* Enterey

Title: Crow & Pitcher *Size:* 10.5"x11" *Medium:* Watercolor



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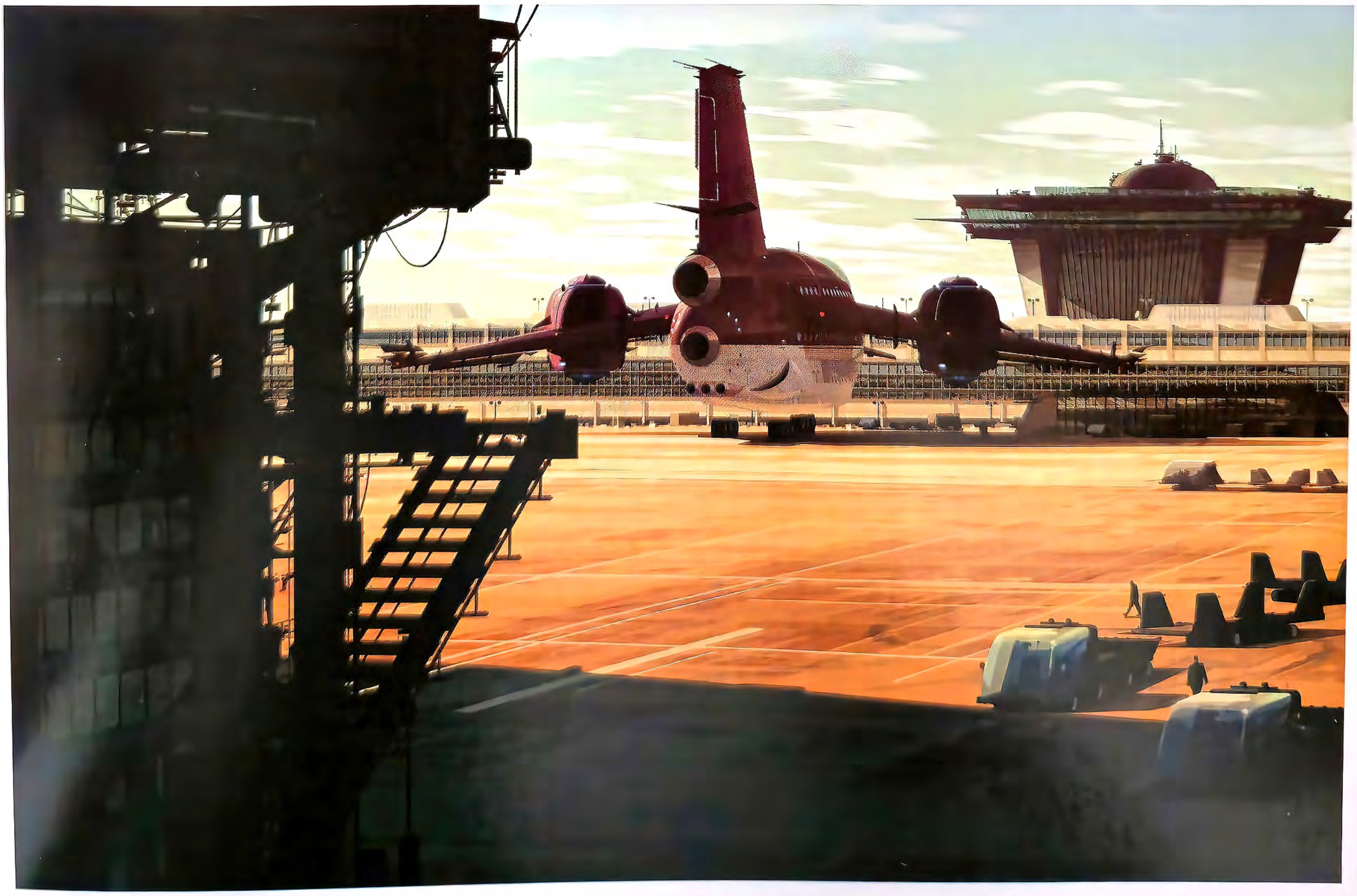
Anthony Palumbo

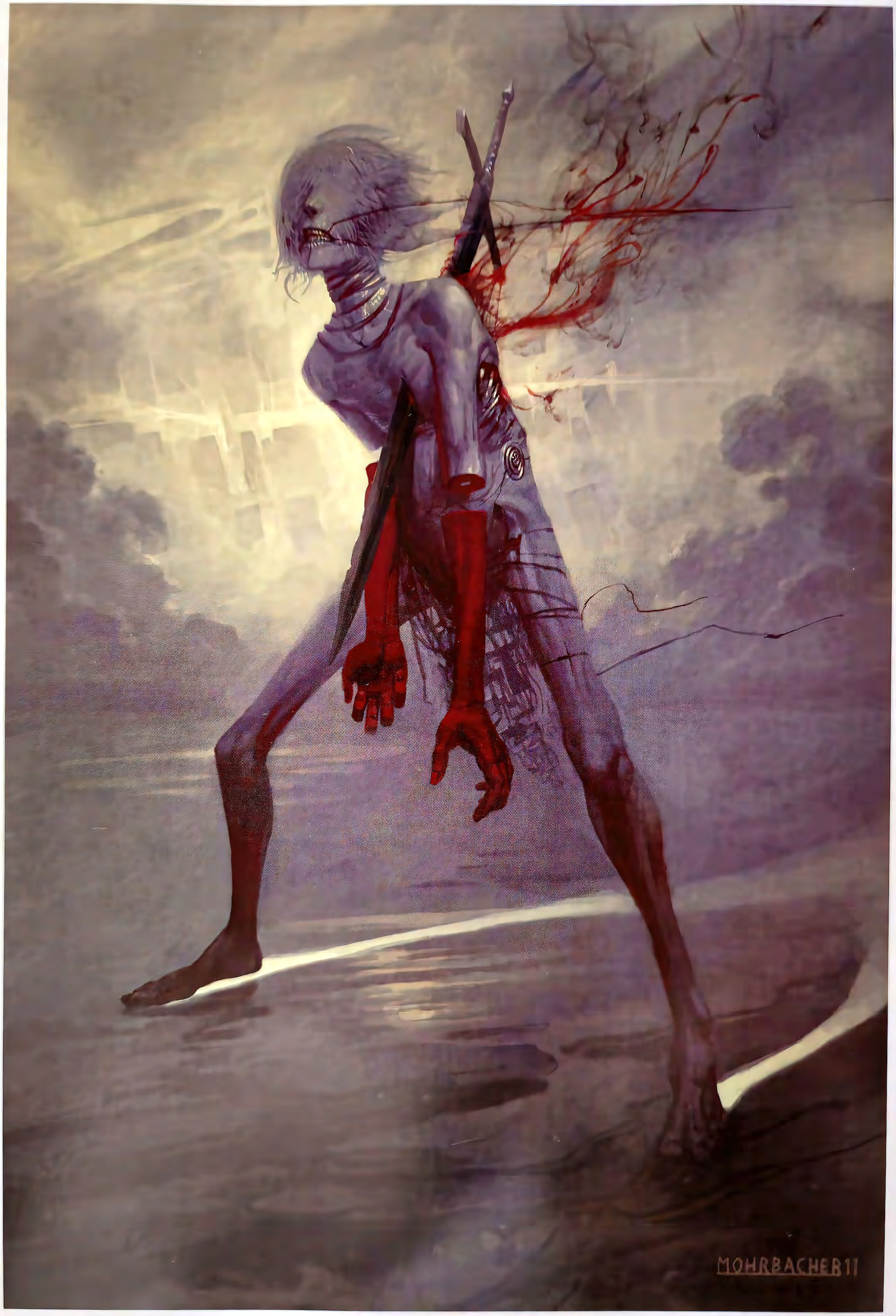
Art Director: Jeremy Jarvis *Client:* Wizards of the Coast

Title: Angel *Size:* 20"x30" *Medium:* Oil, digital

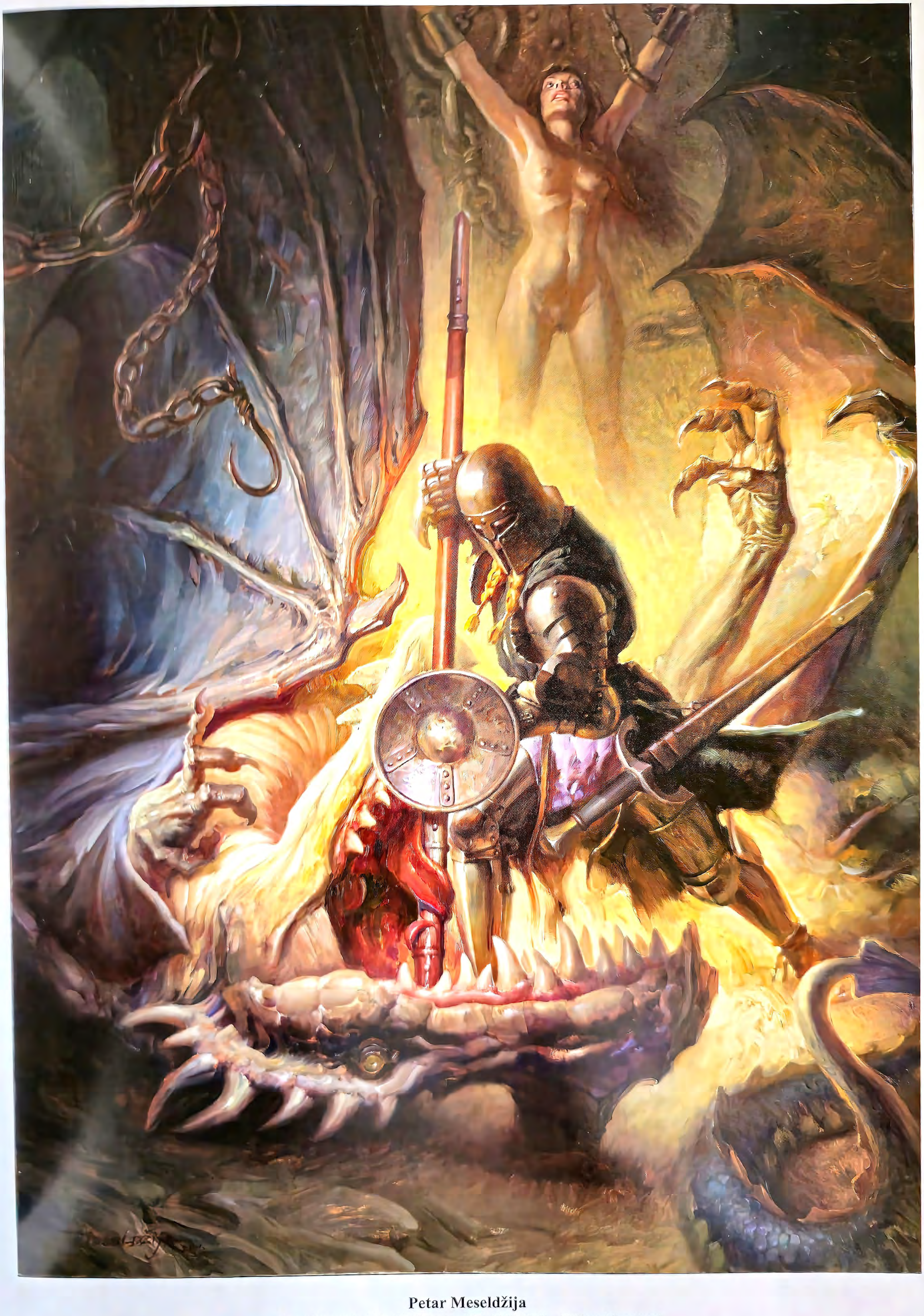


Robb Ruppel

Client: Broadview Graphics *Title:* Dulles 2050 *Medium:* Digital

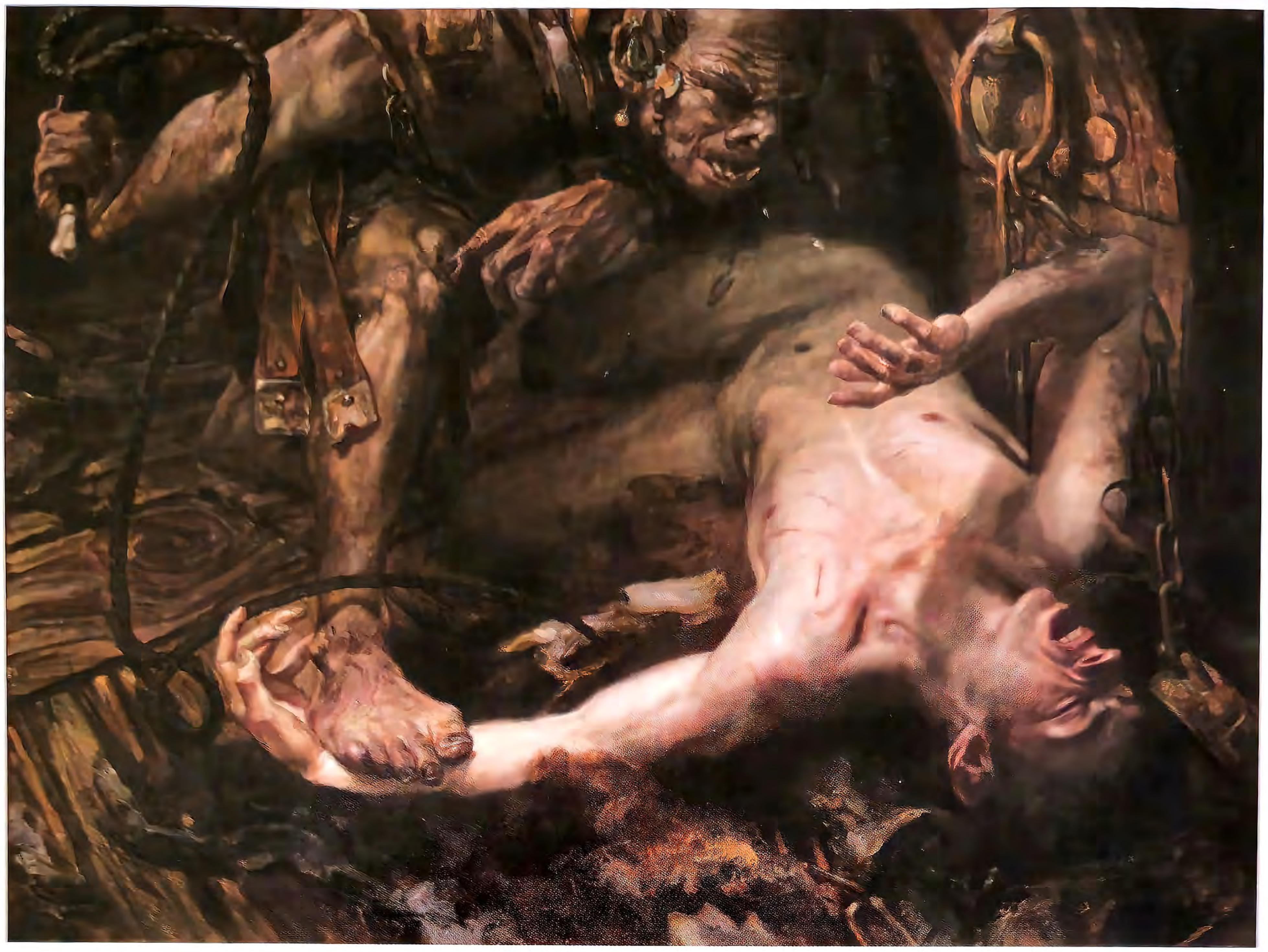

MOHRBACHER11

Peter Mohrbacher
Title: AF *Medium:* Photoshop

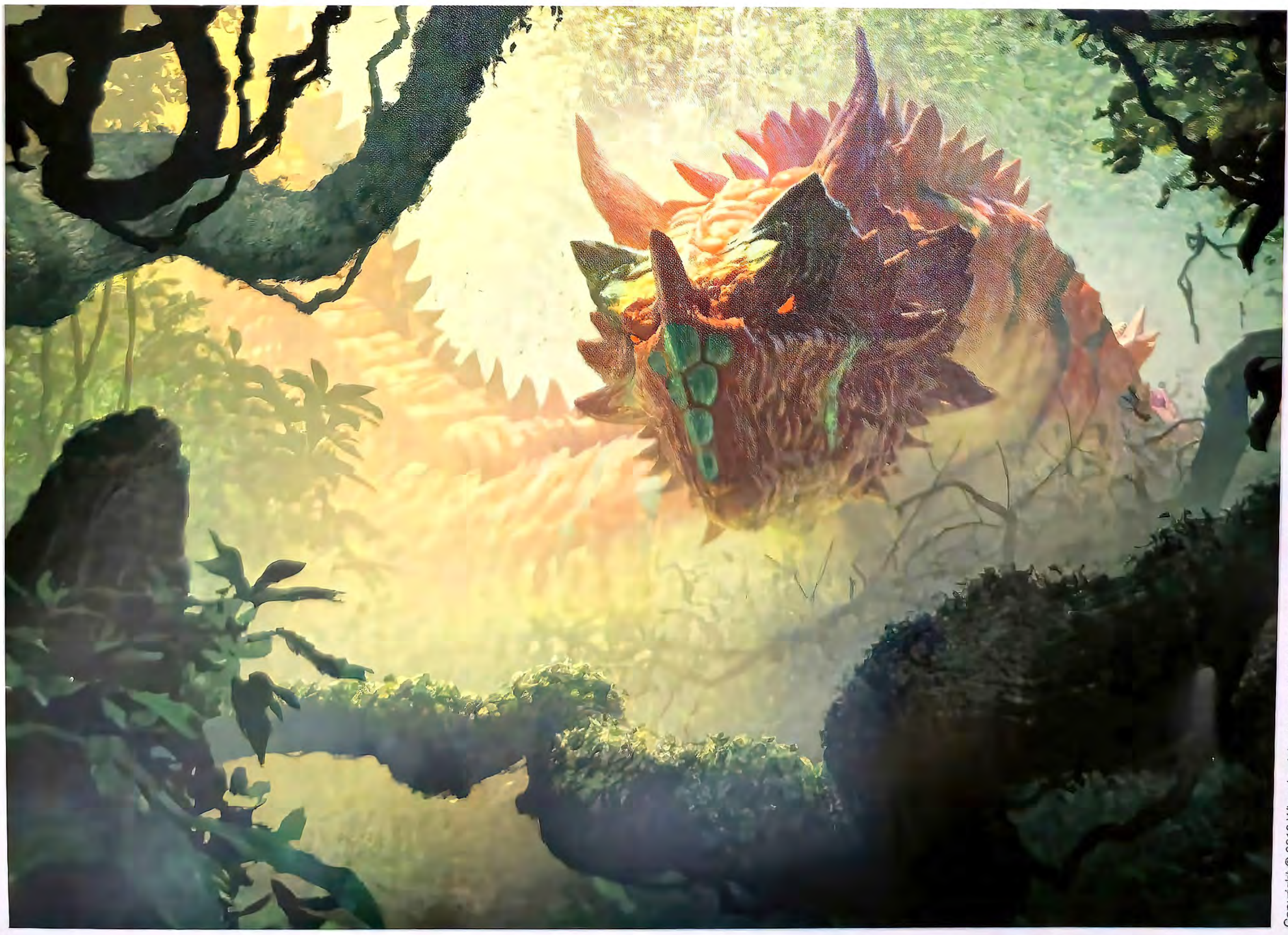


Petar Meseldžija

Client: Illuxcon 4 *Title:* The Rescuer *Size:* 16.9"x23.6" *Medium:* Oil on wood



Donato Giancola
Title: The Tower of Cirth Ungo *Size:* 48"x36" *Medium:* Oil on panel



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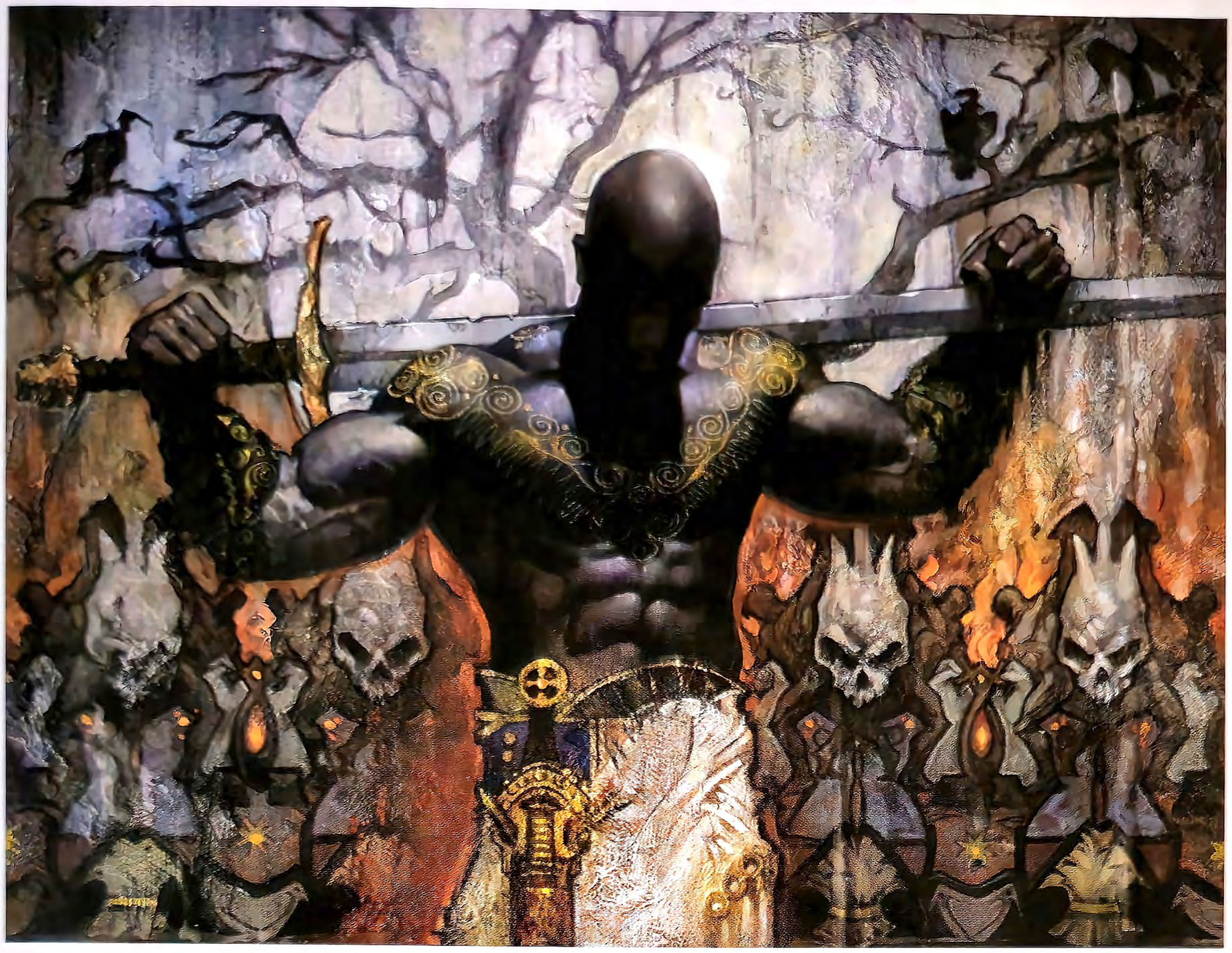
Richard Wright
Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Rendering Wurm *Medium:* Digital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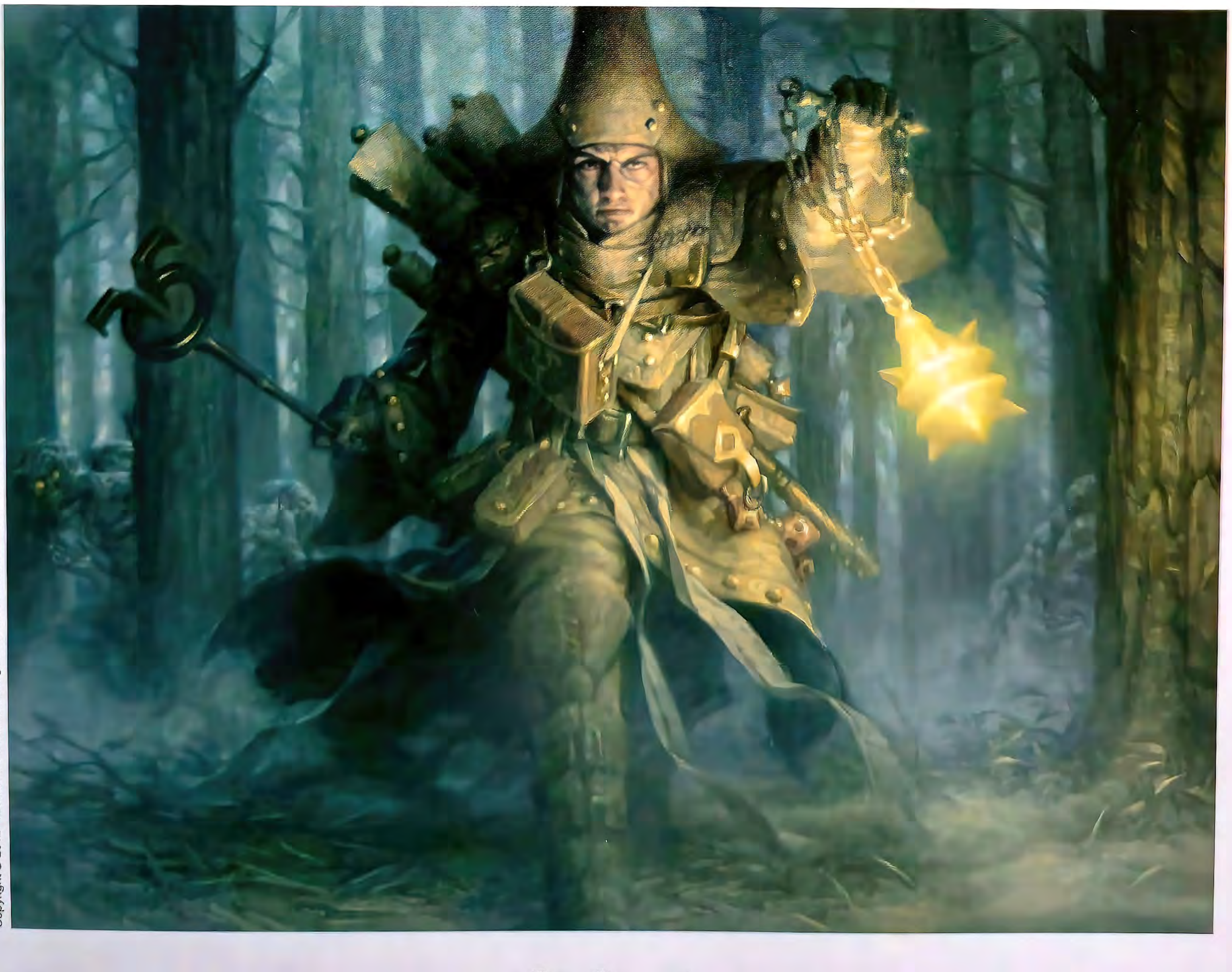
Terese Nielsen
Art Director: Jeremy Jarvis *Client:* Magic: Wizards of the Coast *Size:* 12"x9" *Medium:* Mixed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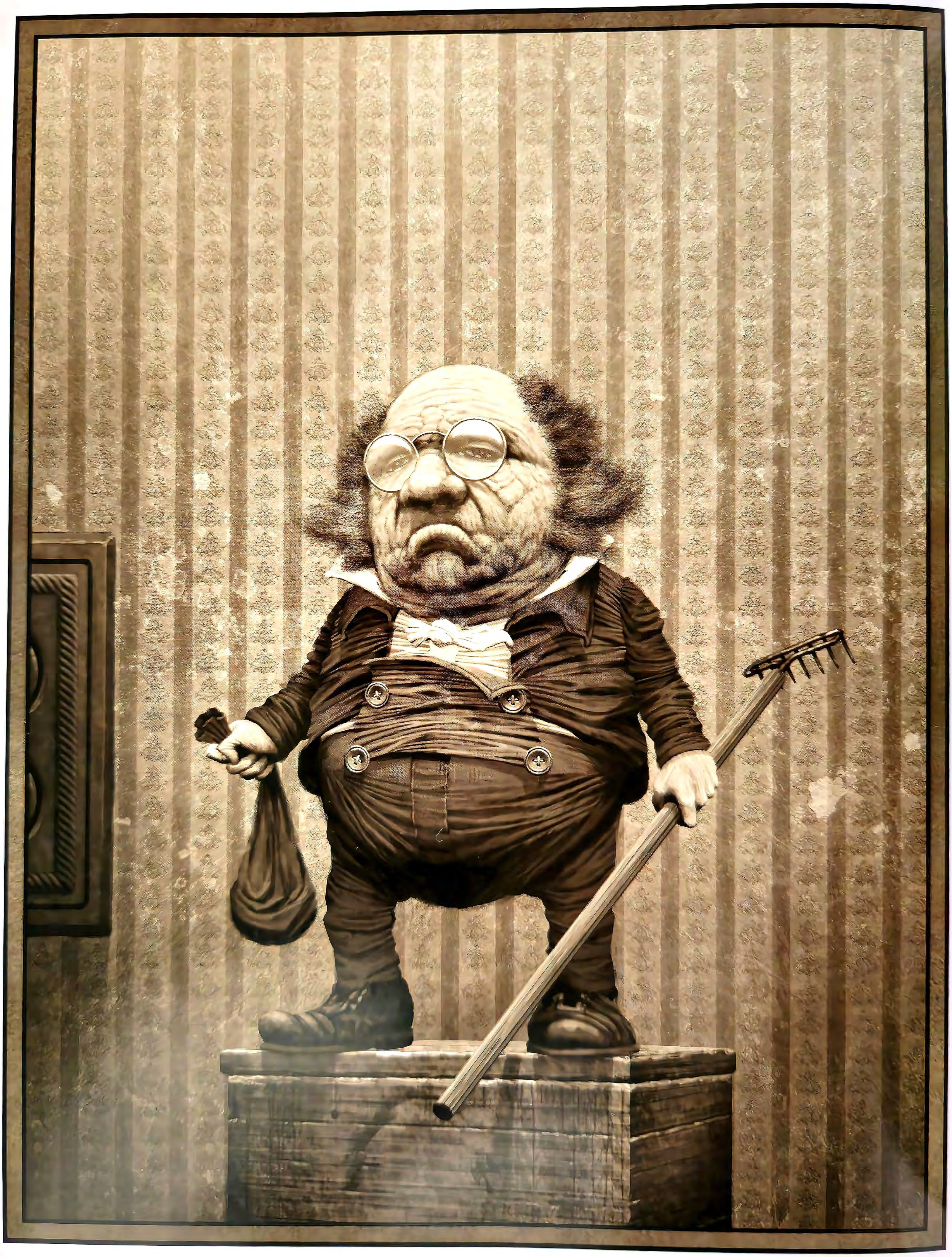
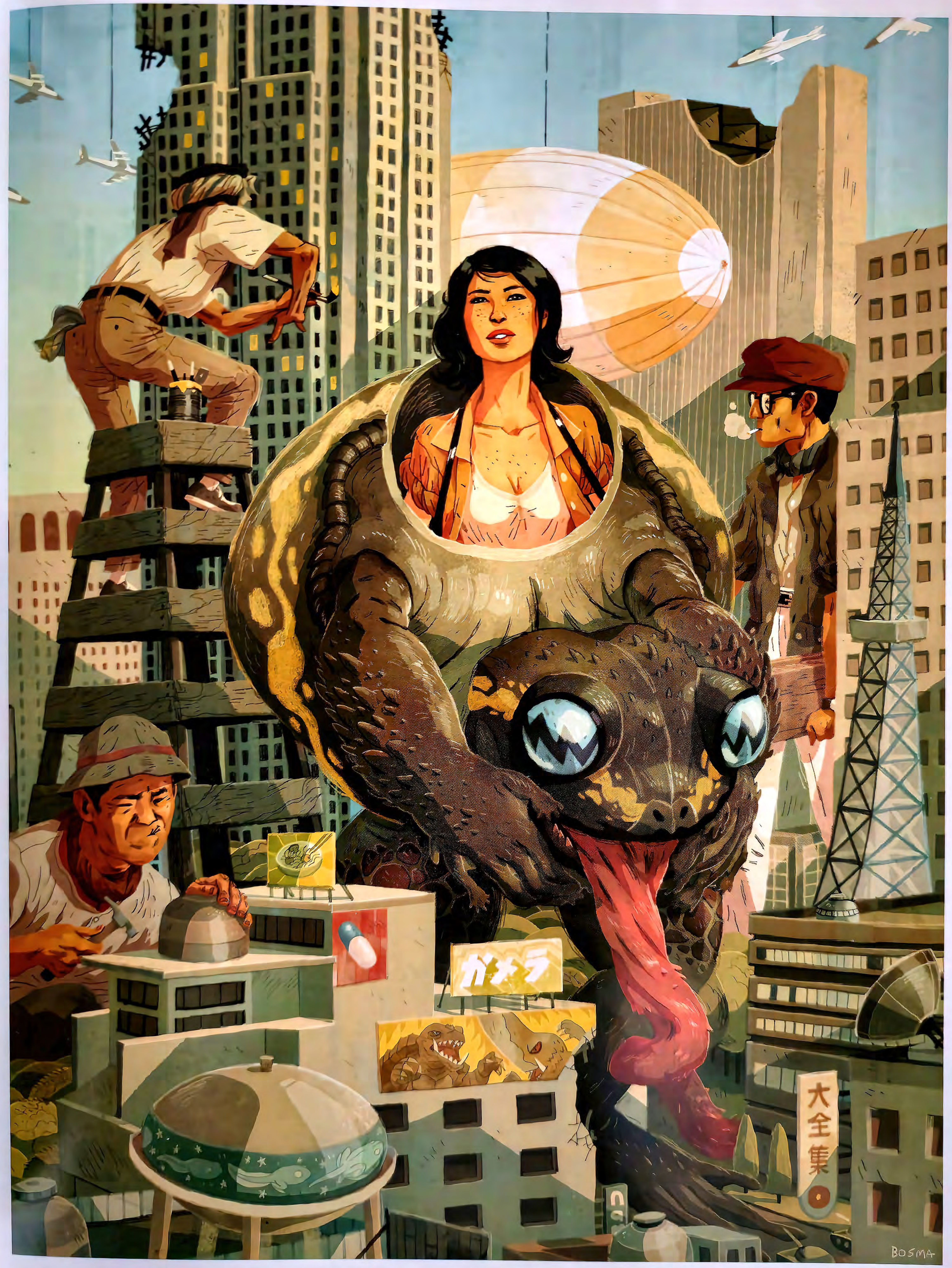
Ryan Pancoast
Art Director: Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Ghoulwood Escort *Size:* 14"x11" *Medium:* Oil on canvas



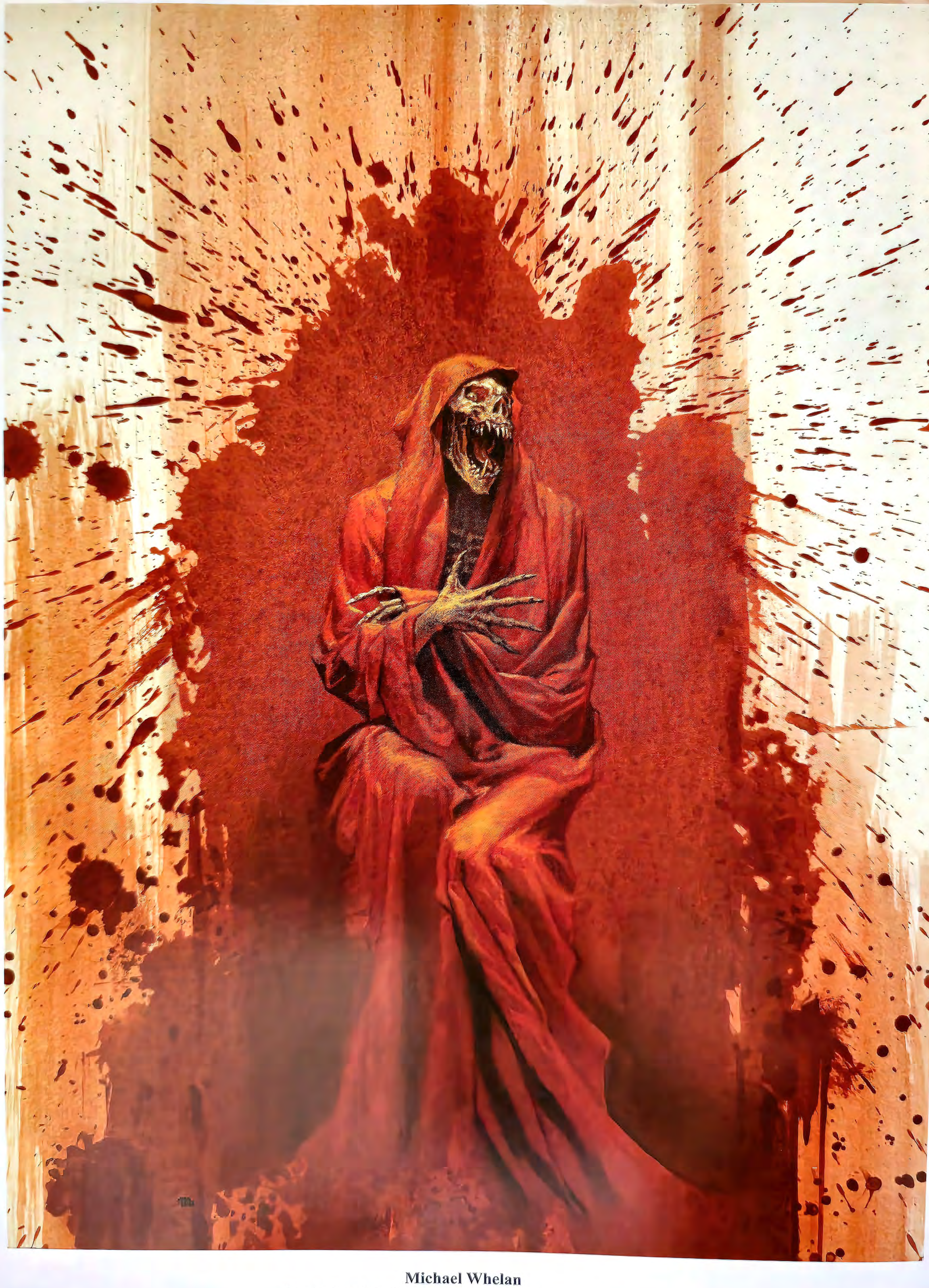
Ed Binkley

Title: Leprechaun, Kilarney *Size:* 9"x12" *Medium:* Digital


カメラ
大全集
BOSMA

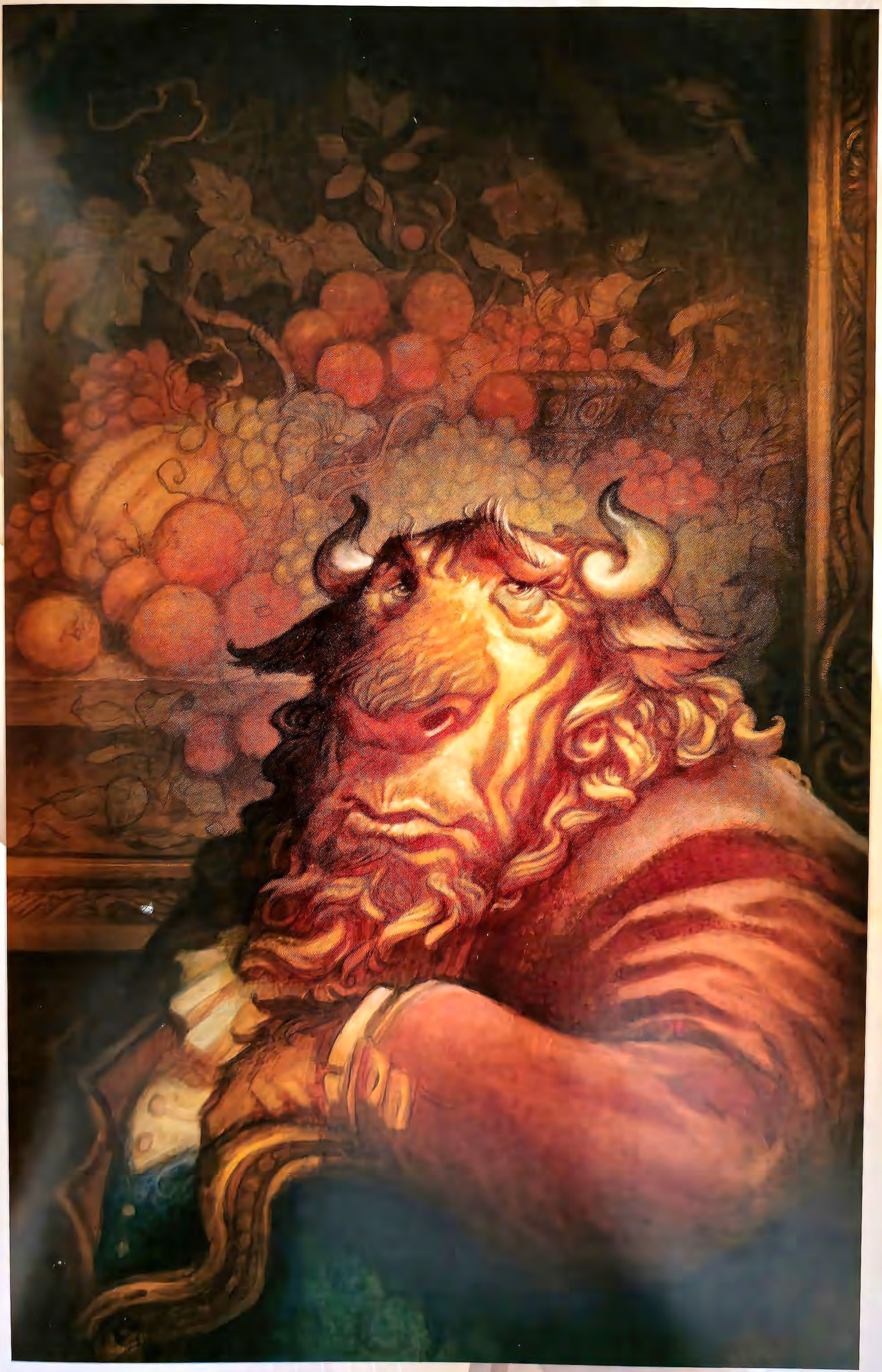
Sam Bosma

Art Director: Jim Burke *Client:* Dellas Graphics *Title:* Frog Kaiso *Size:* 12"x16" *Medium:* Digital



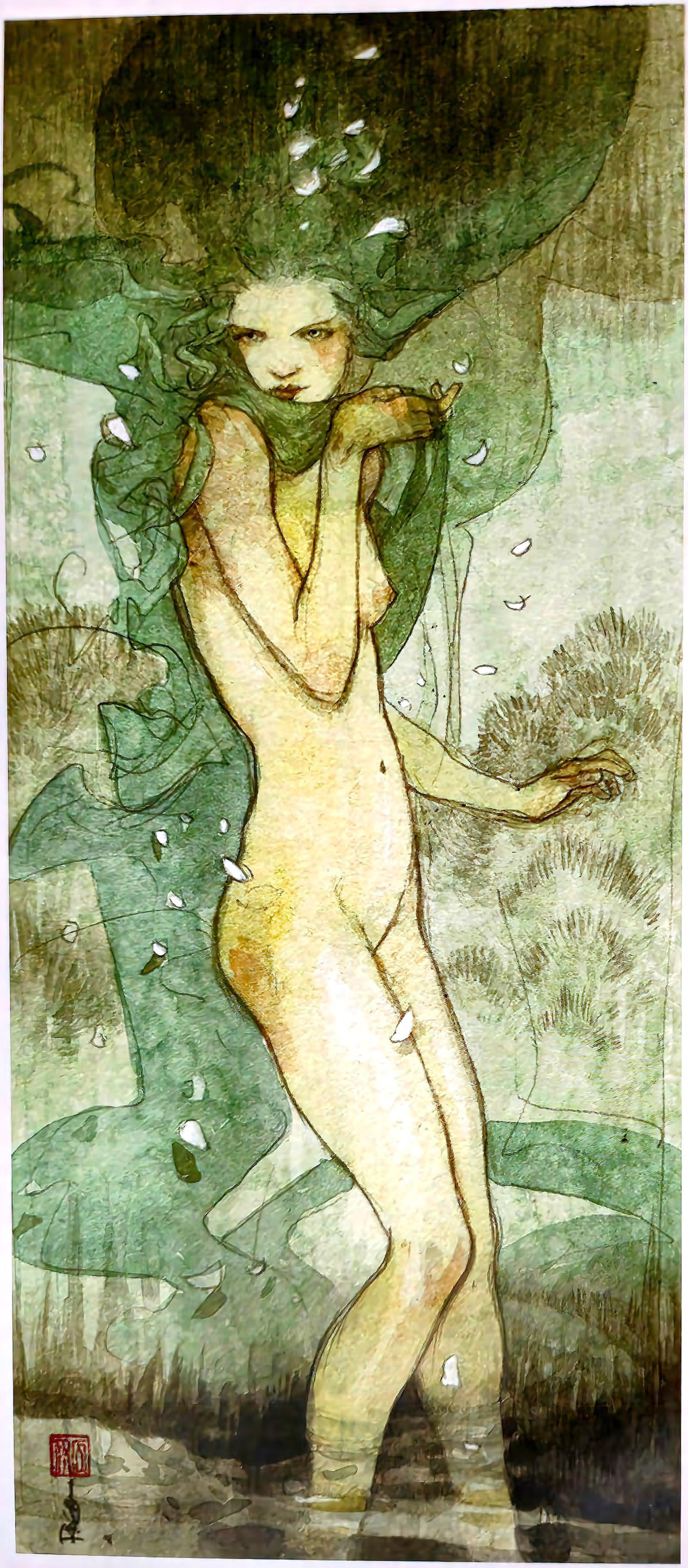
Michael Whelan

Title: CK Unmasked *Size:* 11"x15" *Medium:* Acrylic on watercolor paper

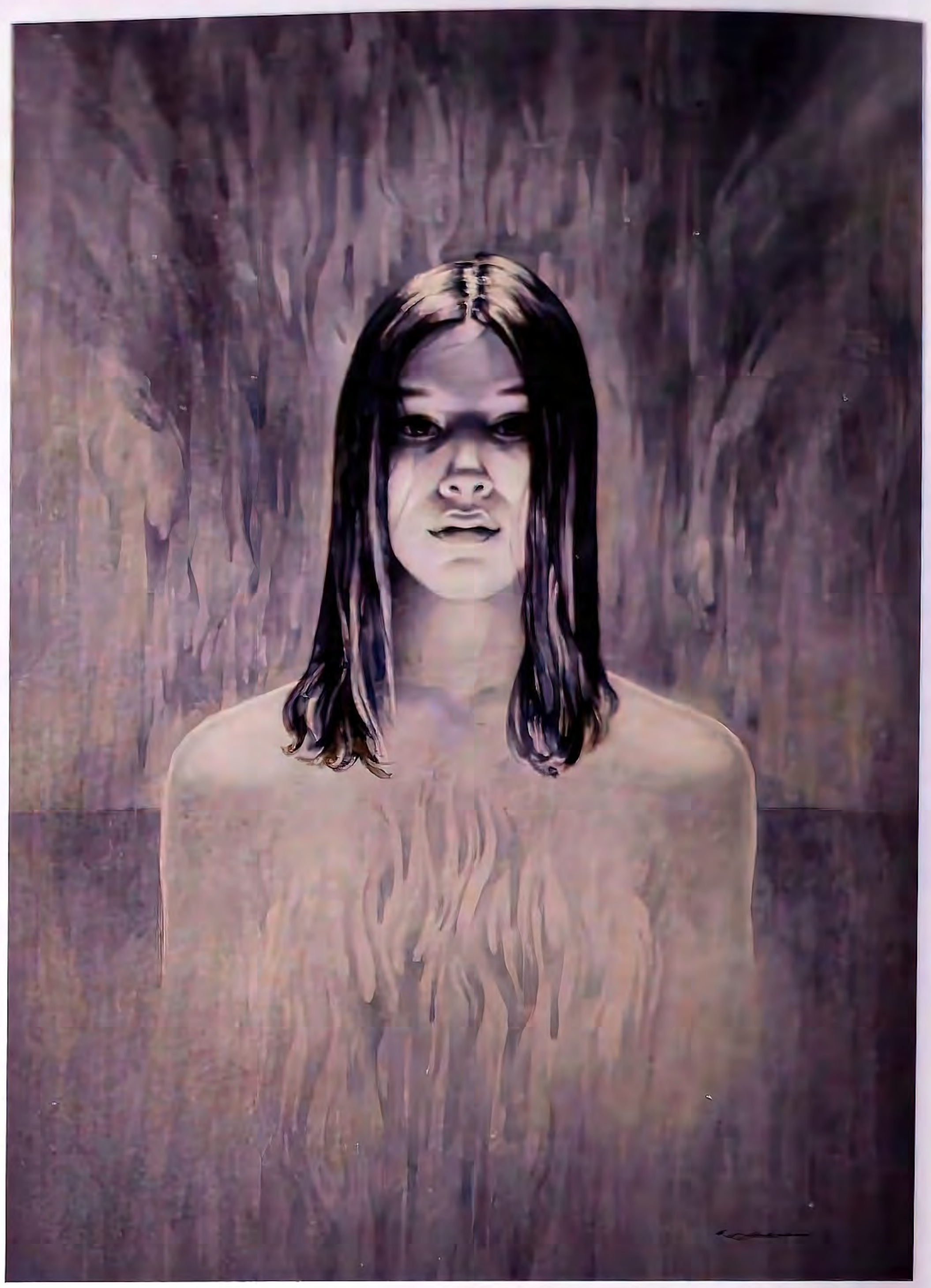


Justin Gerard

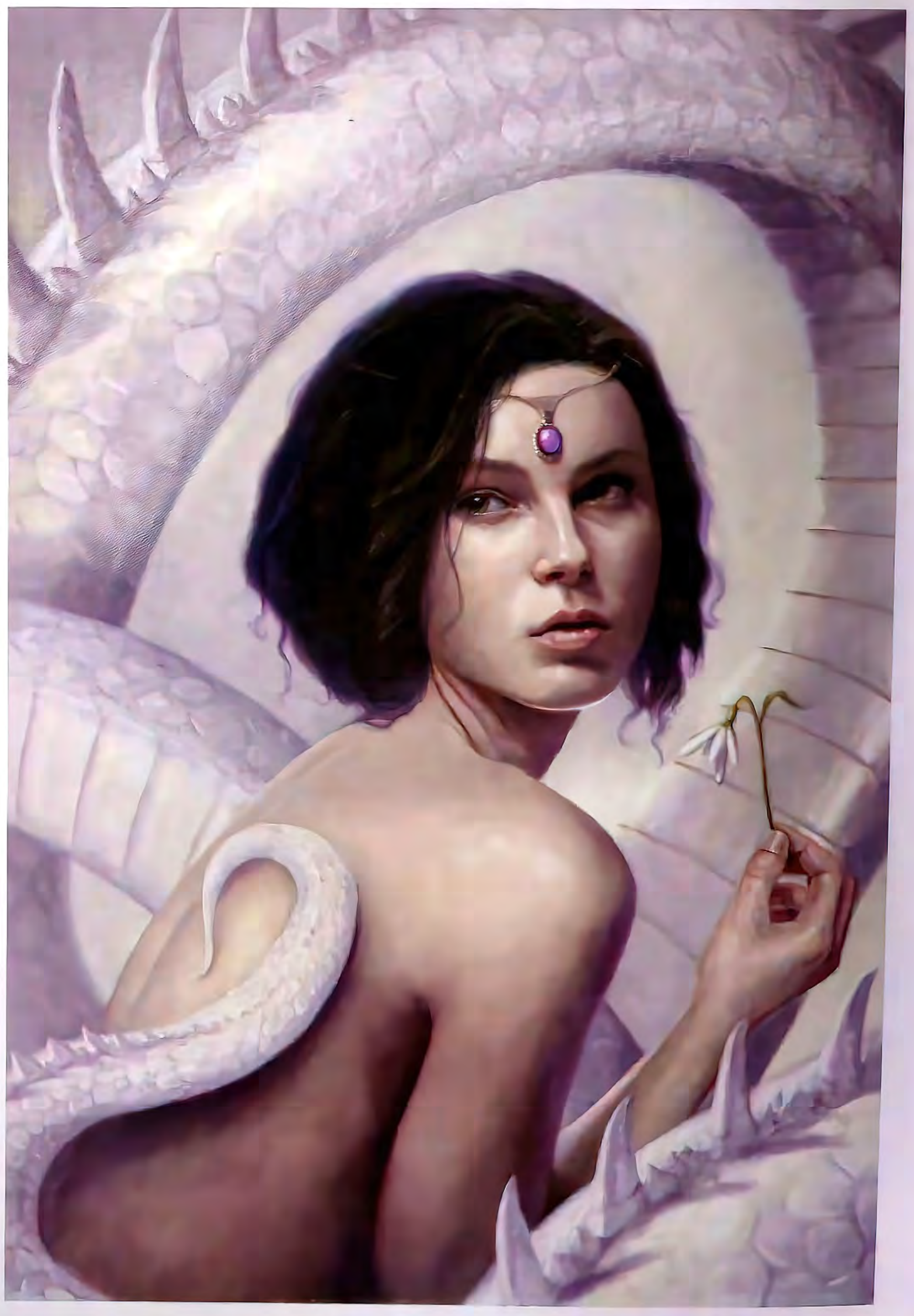
Title: Portrait of a Monster #3 *Size:* 9"x12" *Medium:* Watercolor, digital



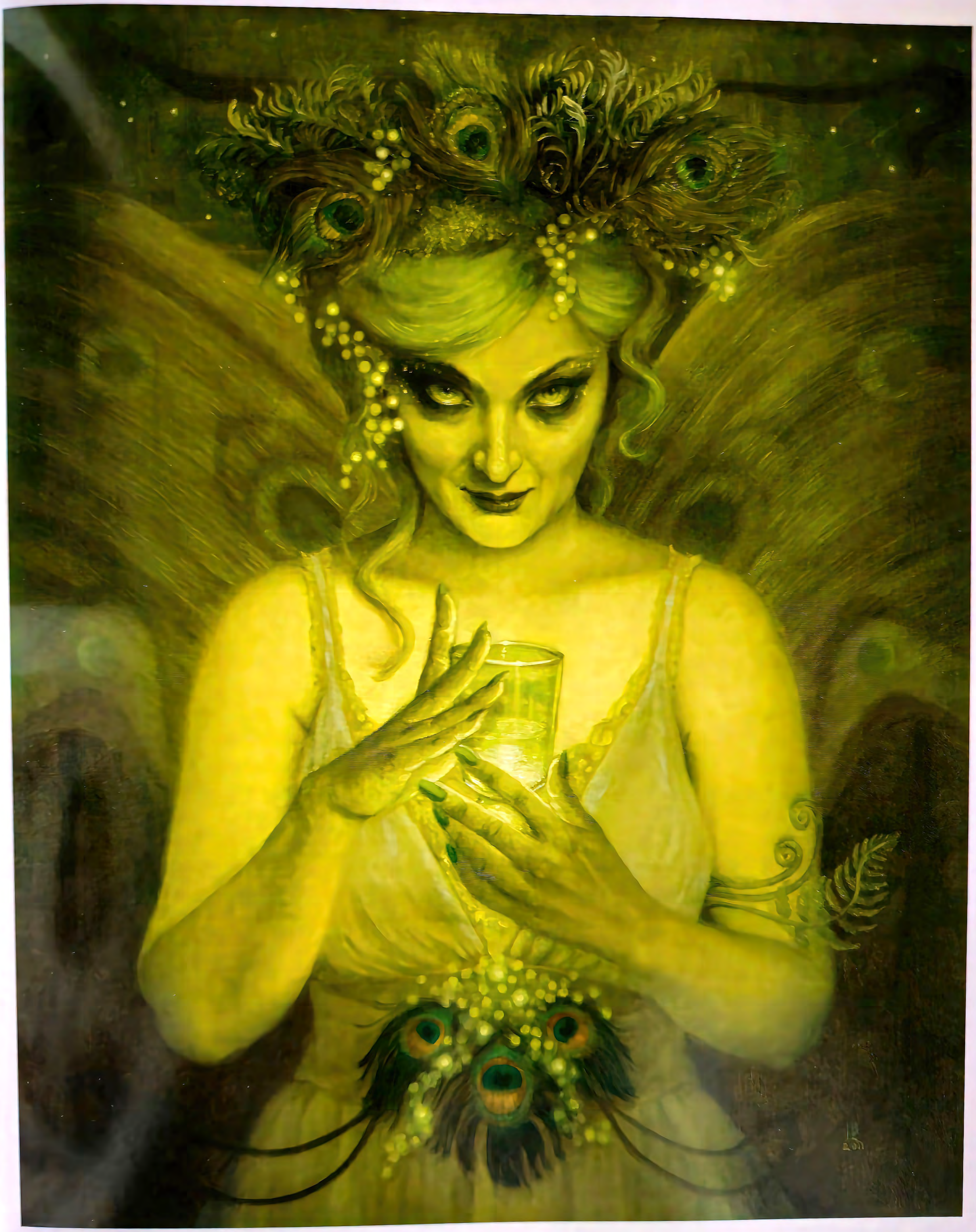
Rebecca Guay
Title: Snow *Size:* 4"x7" *Medium:* Watercolor



Joe Kovach
Title: Crystal Fire *Size:* 18"x25" *Medium:* Watercolor

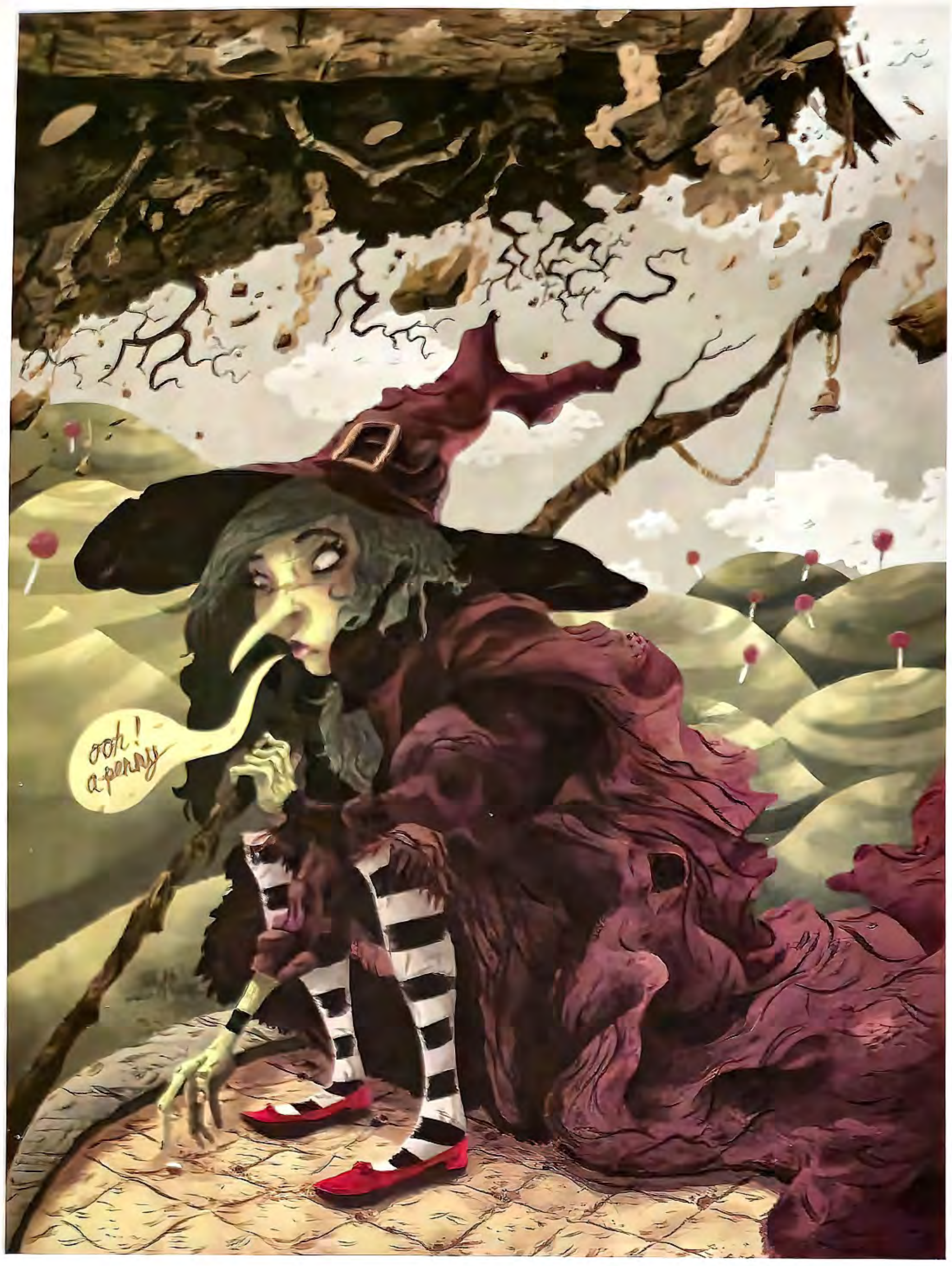


Lindsey Look
Title: Mairin *Size:* 15.5"x22.5" *Medium:* Oil on board



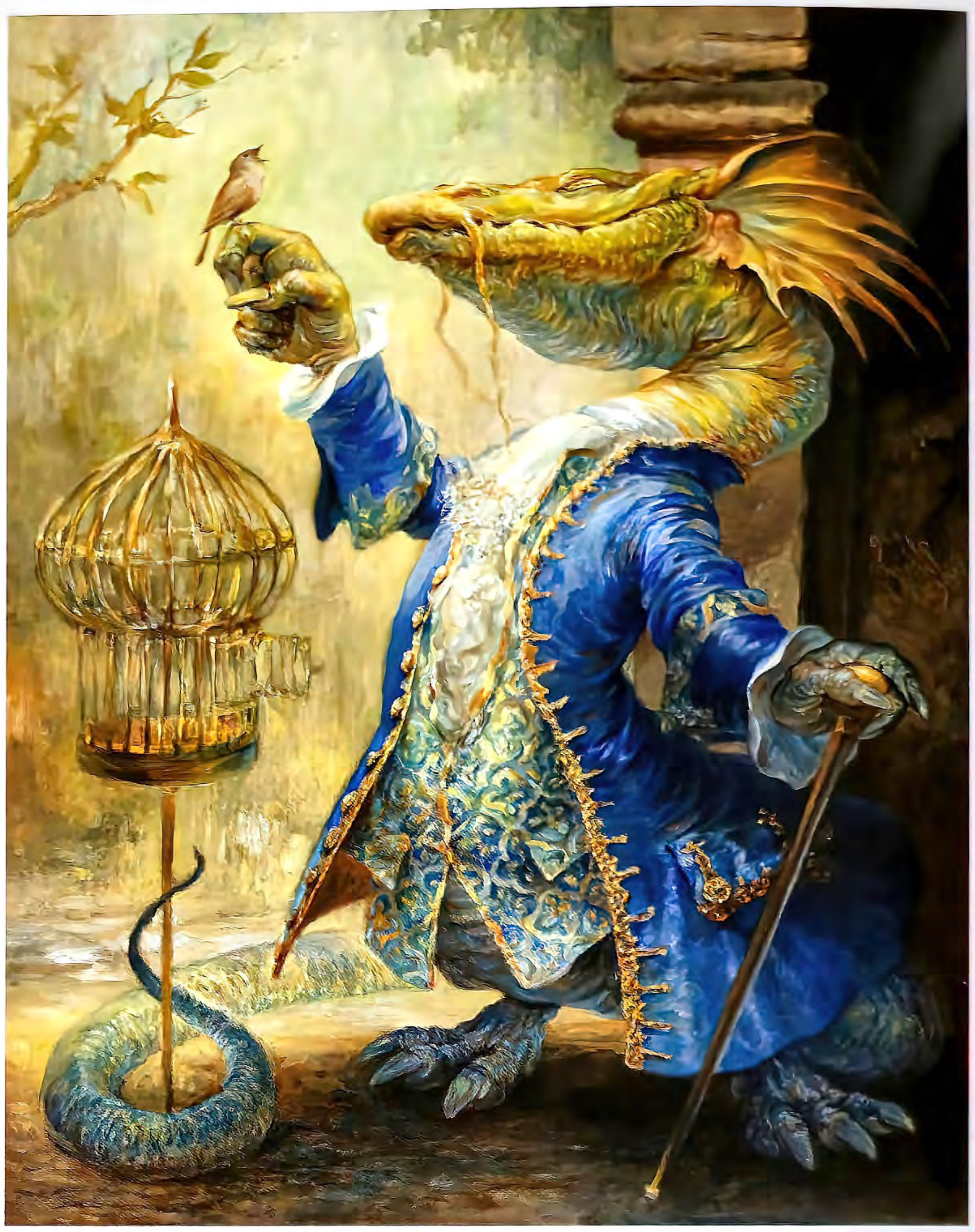
Laurielee Brom

Title: La Fee Verte *Size:* 20"x26" *Medium:* Oil



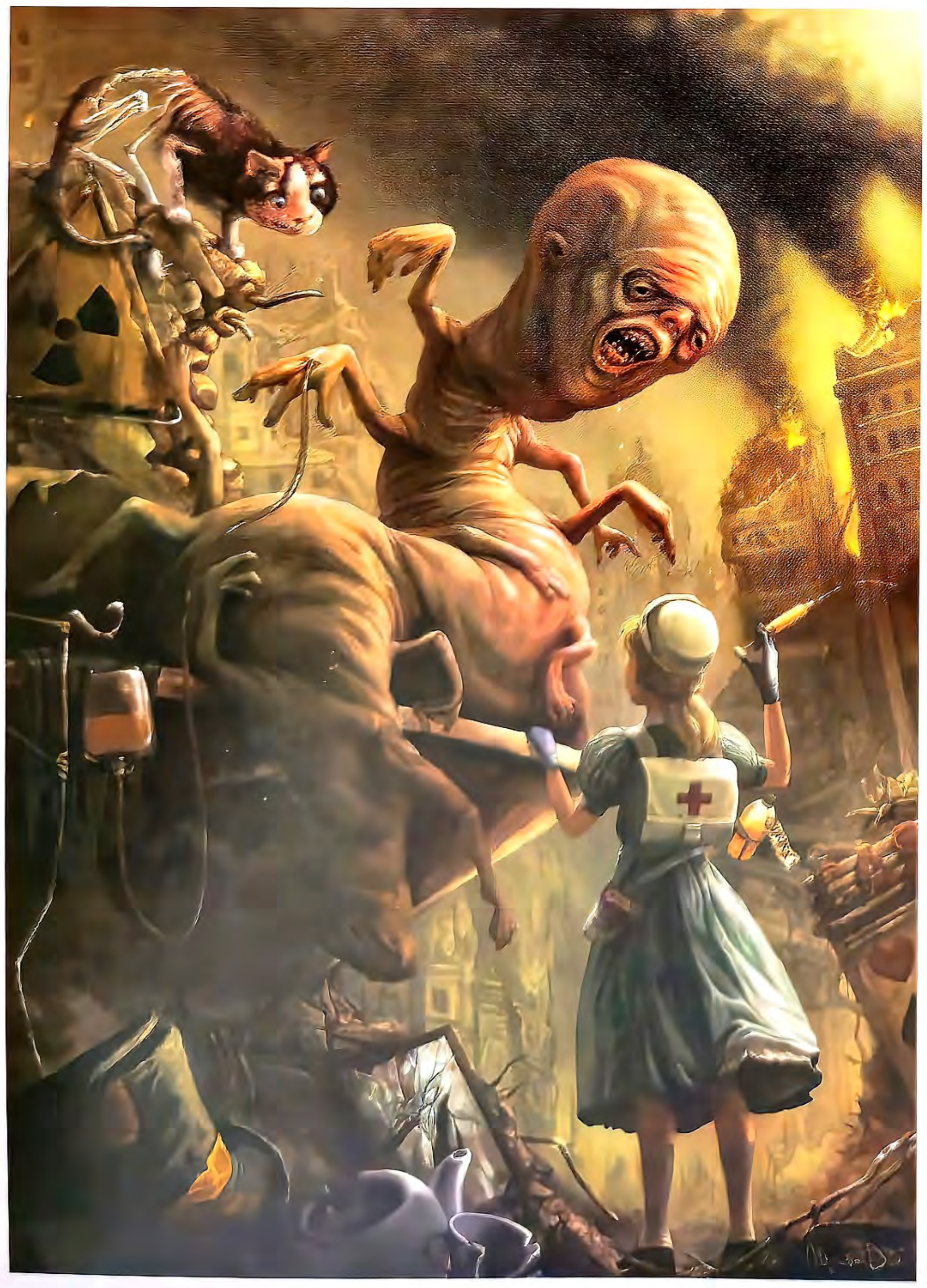
Logan Faerber

Art Director: Fred Lynch *Client:* Montserrat College of Art
Title: Wicked Witch of the East *Size:* 12"x16" *Medium:* Ink, digital



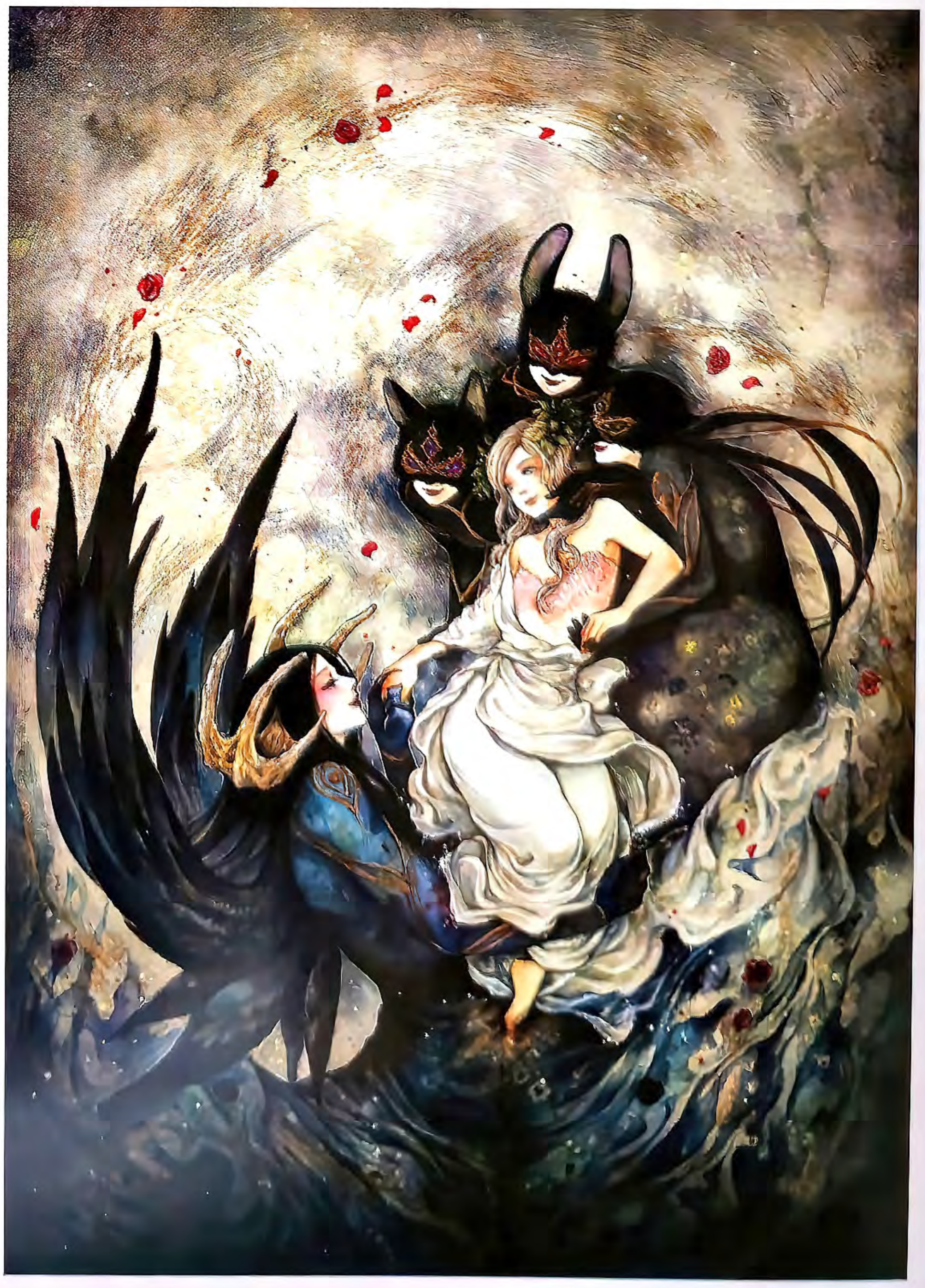
Omar Rayyan

Title: The Dragon and the Nightingale *Size:* 16"x20" *Medium:* Oil



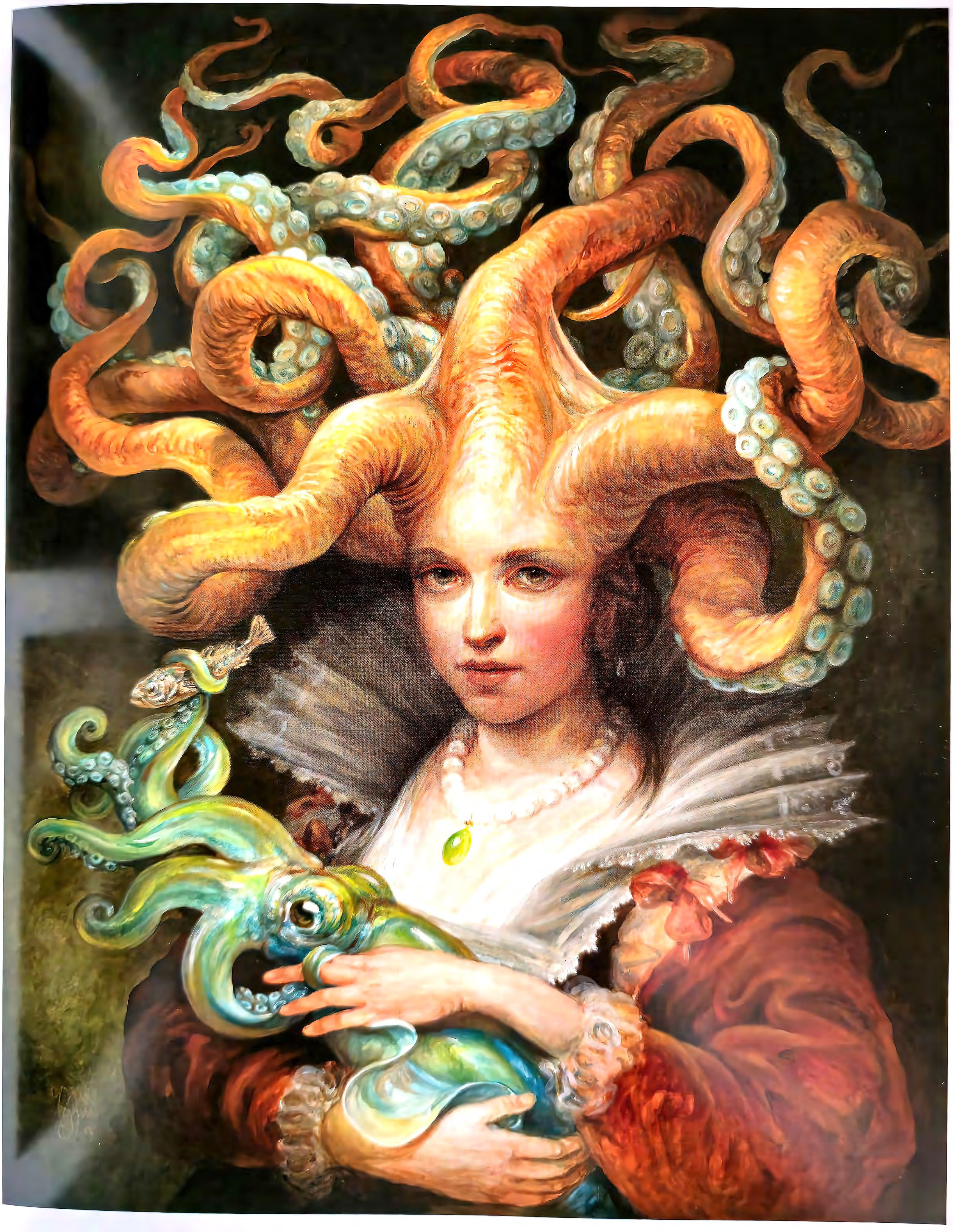
Alejandro Dini

Title: Alice in Nukeland *Size:* 23"x32" *Medium:* Photoshop



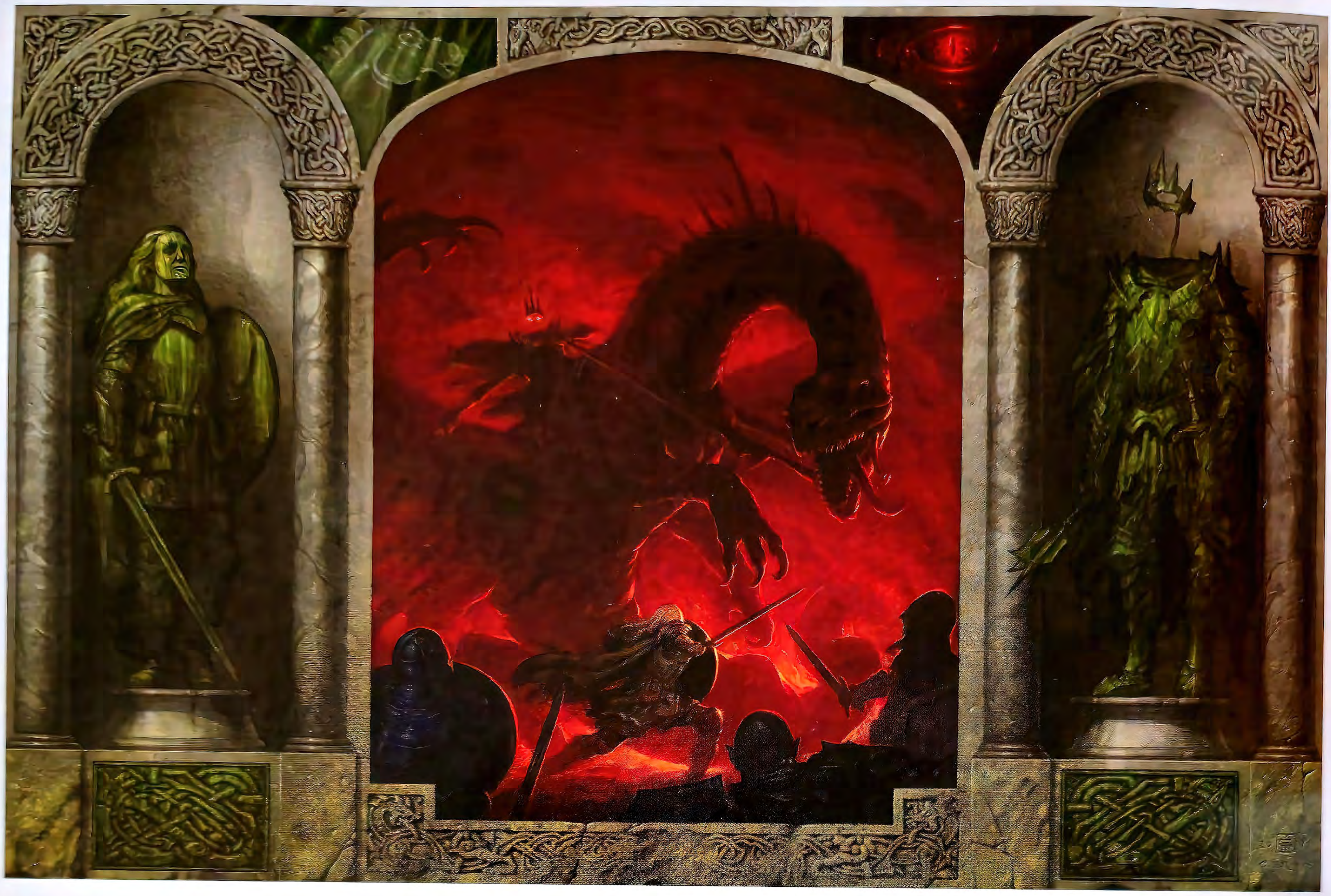
Juri H. Chinchilla

Title: Bless the Girl *Size:* 8"x10" *Medium:* Pencil, watercolor



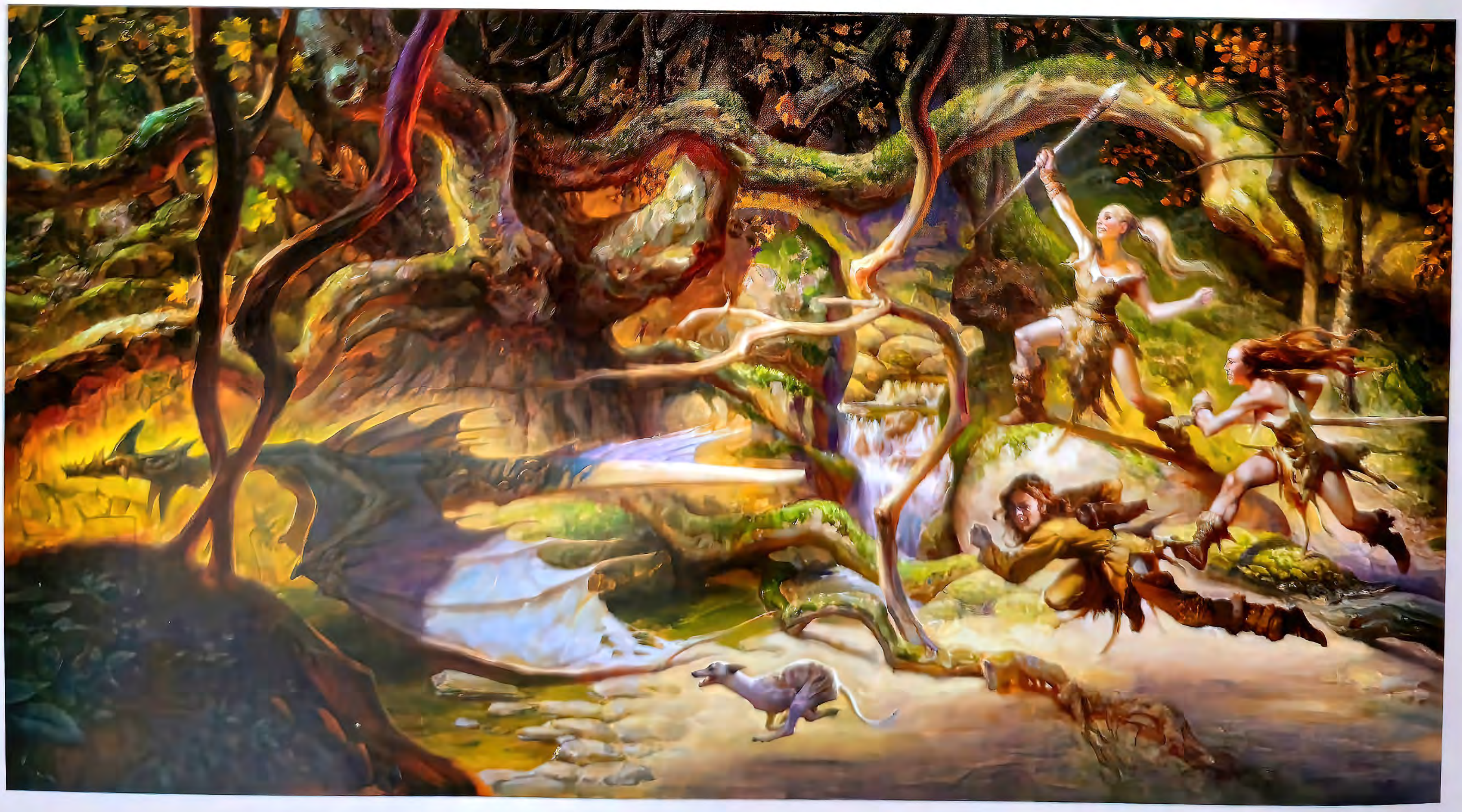
Omar Rayyan

Title: Contessa With Squid *Size:* 18"x24" *Medium:* Oil



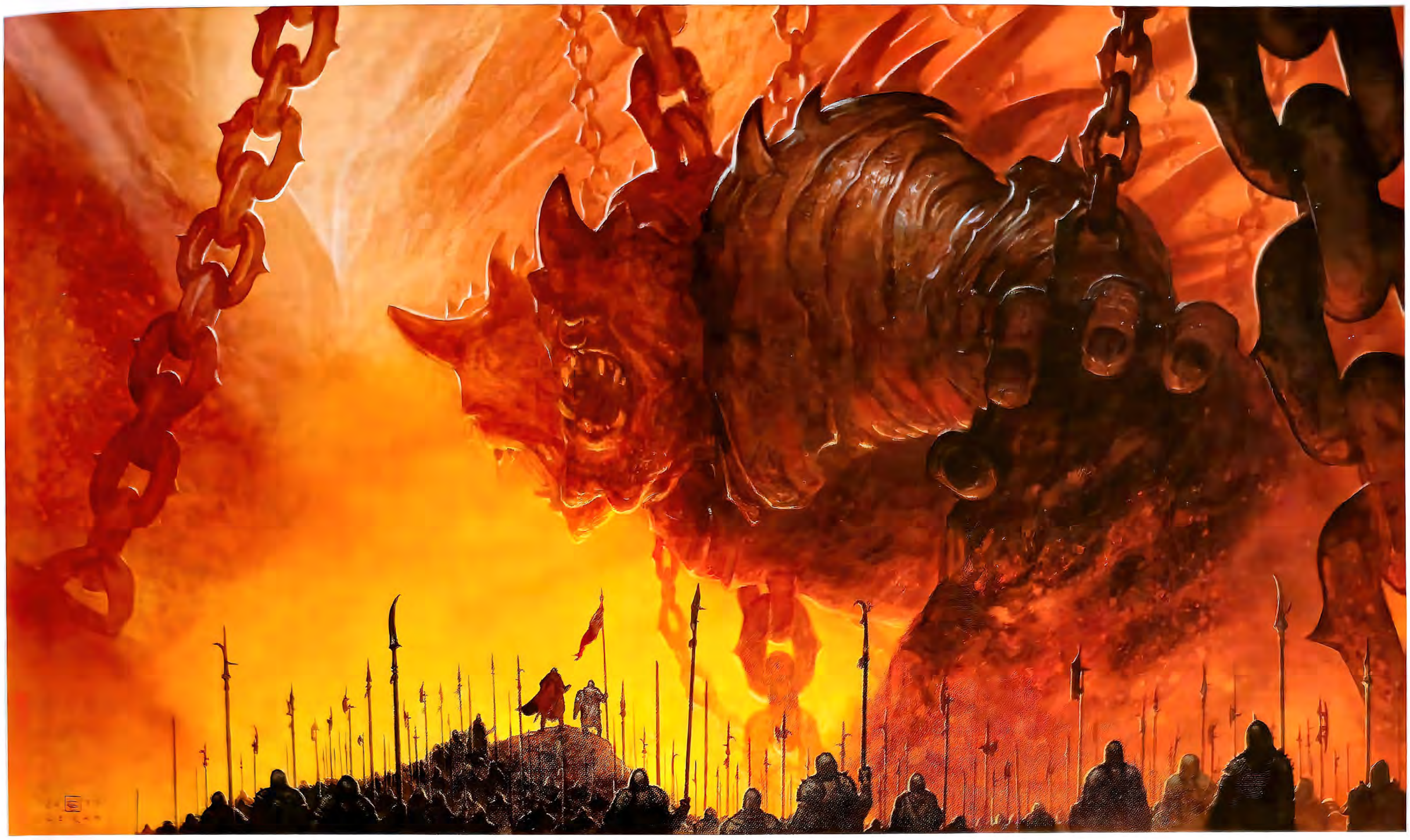
Milivoj Ćeran

Client: The ArtOrder *Title:* Eowyn and the Witch King *Size:* 60cm x 40cm *Medium:* Ecoline and gouache on paper



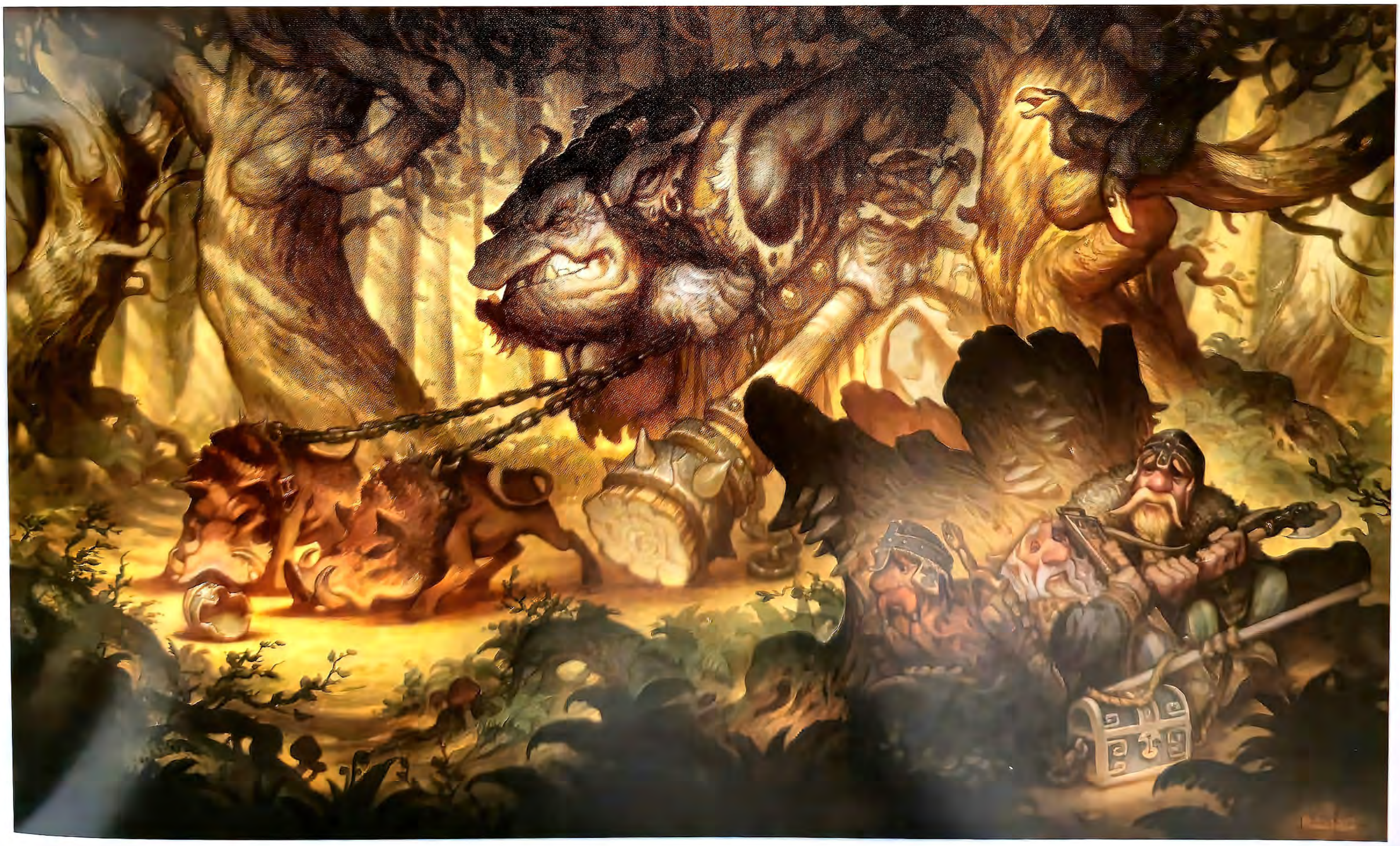
Petar Meseldžija

Client: Bill Johnson *Title:* Dragon Chase *Size:* 39.4"x21.3" *Medium:* Oil on wood



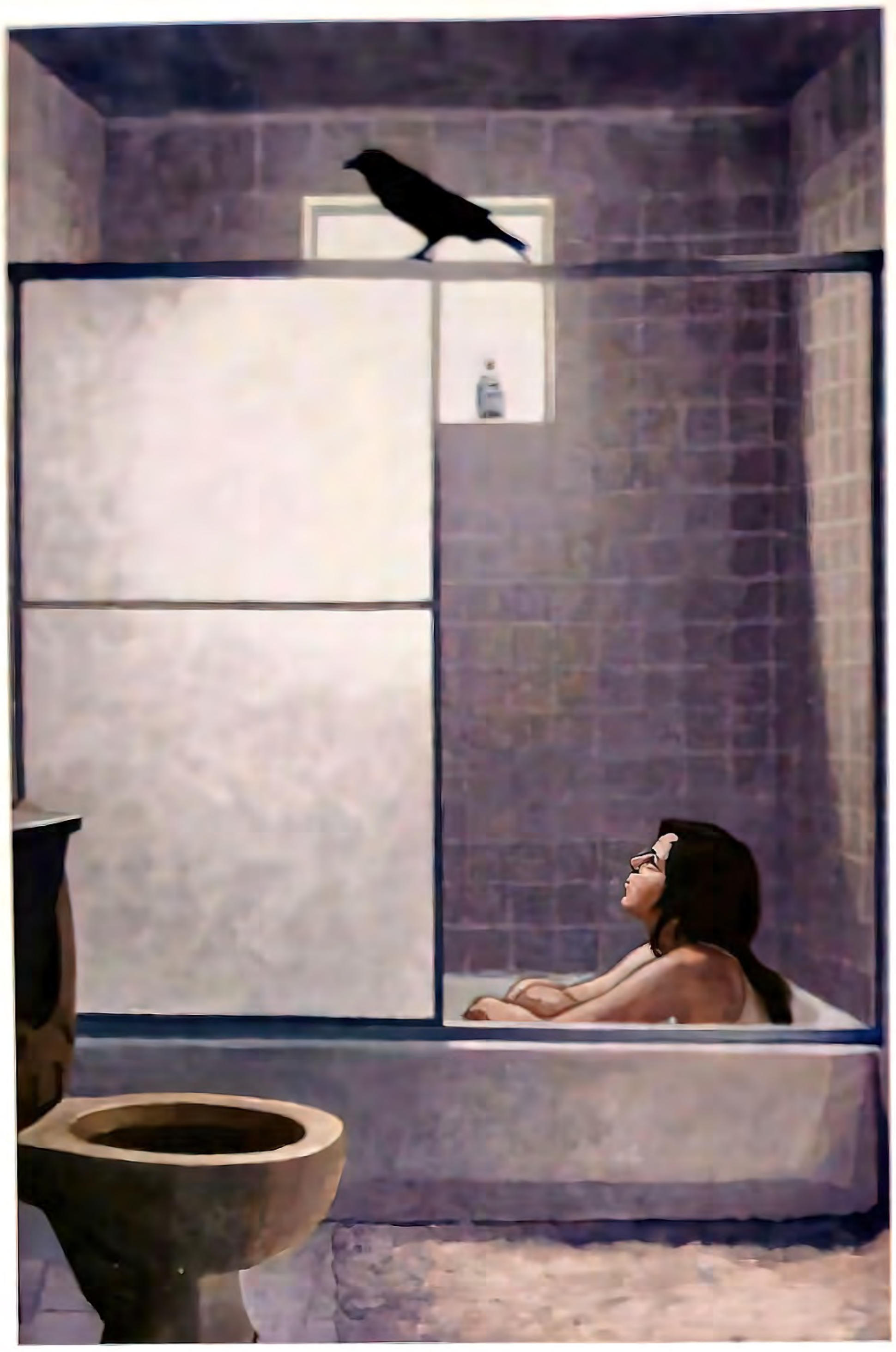
Milivoj Ćeran

Title: Awakening *Size:* 68cm x 40cm *Medium:* Ecoline and gouache on paper

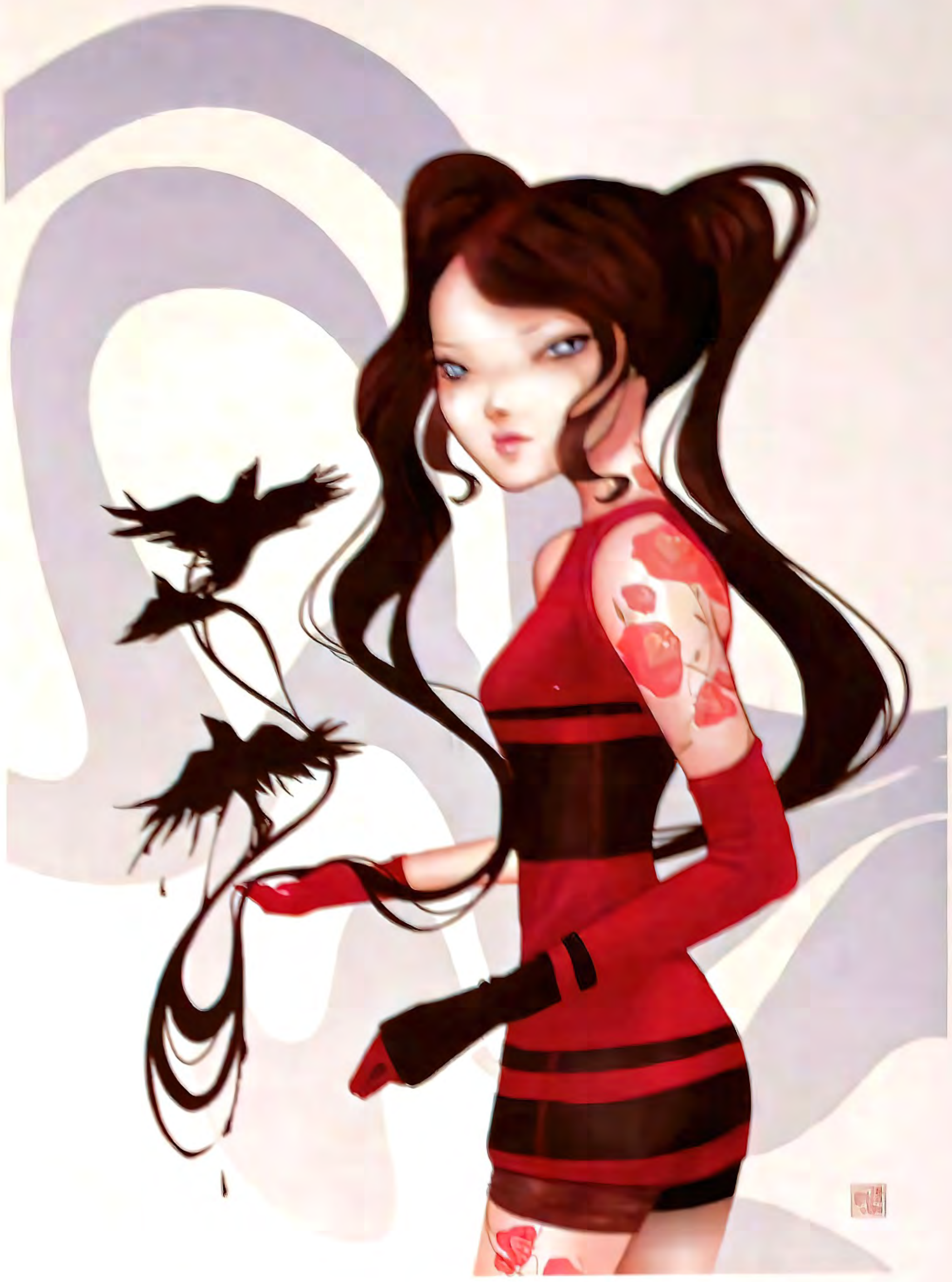


Justin Gerard

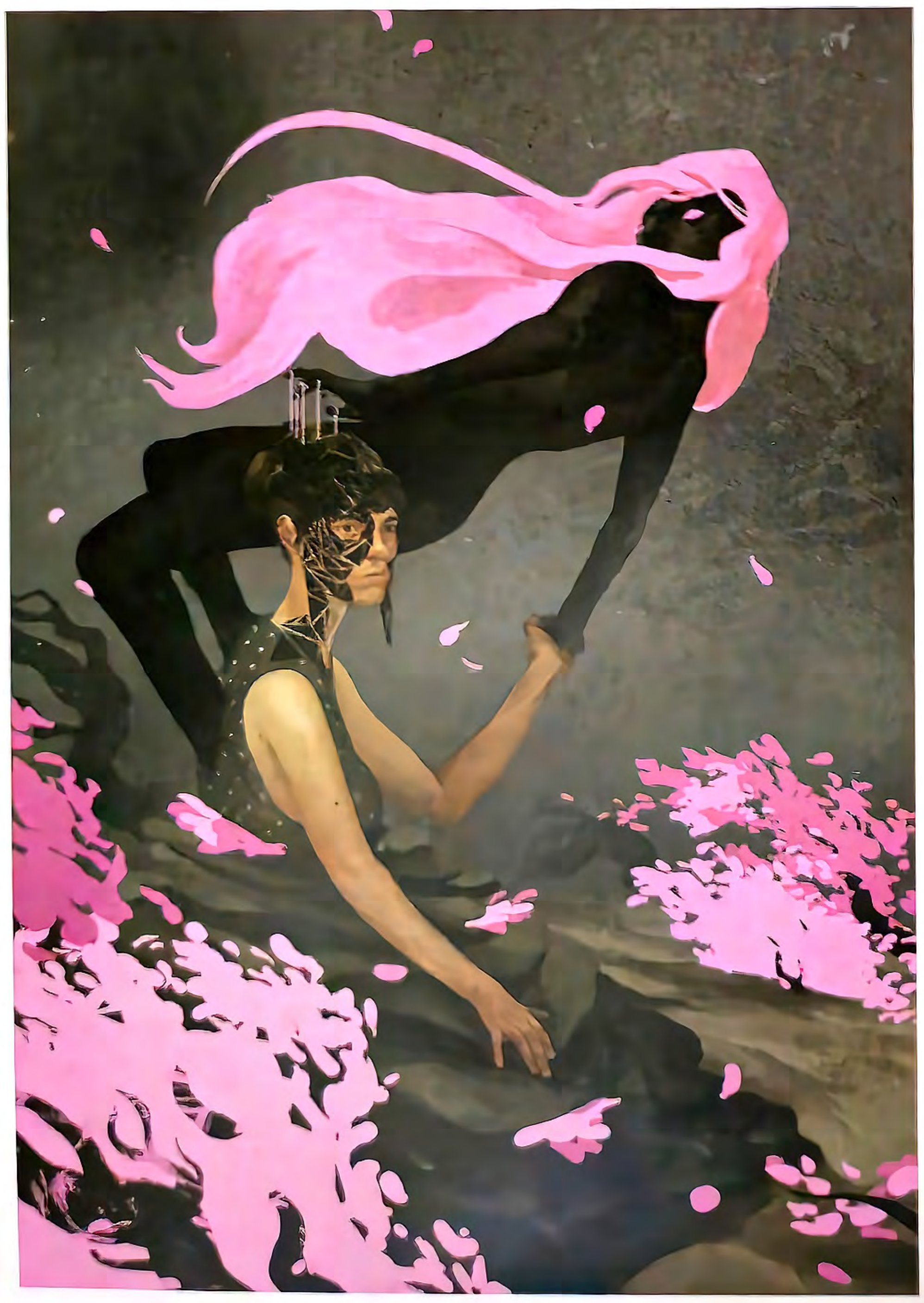
Title: The Forest Troll *Size:* 21"x13" *Medium:* Watercolor, digital



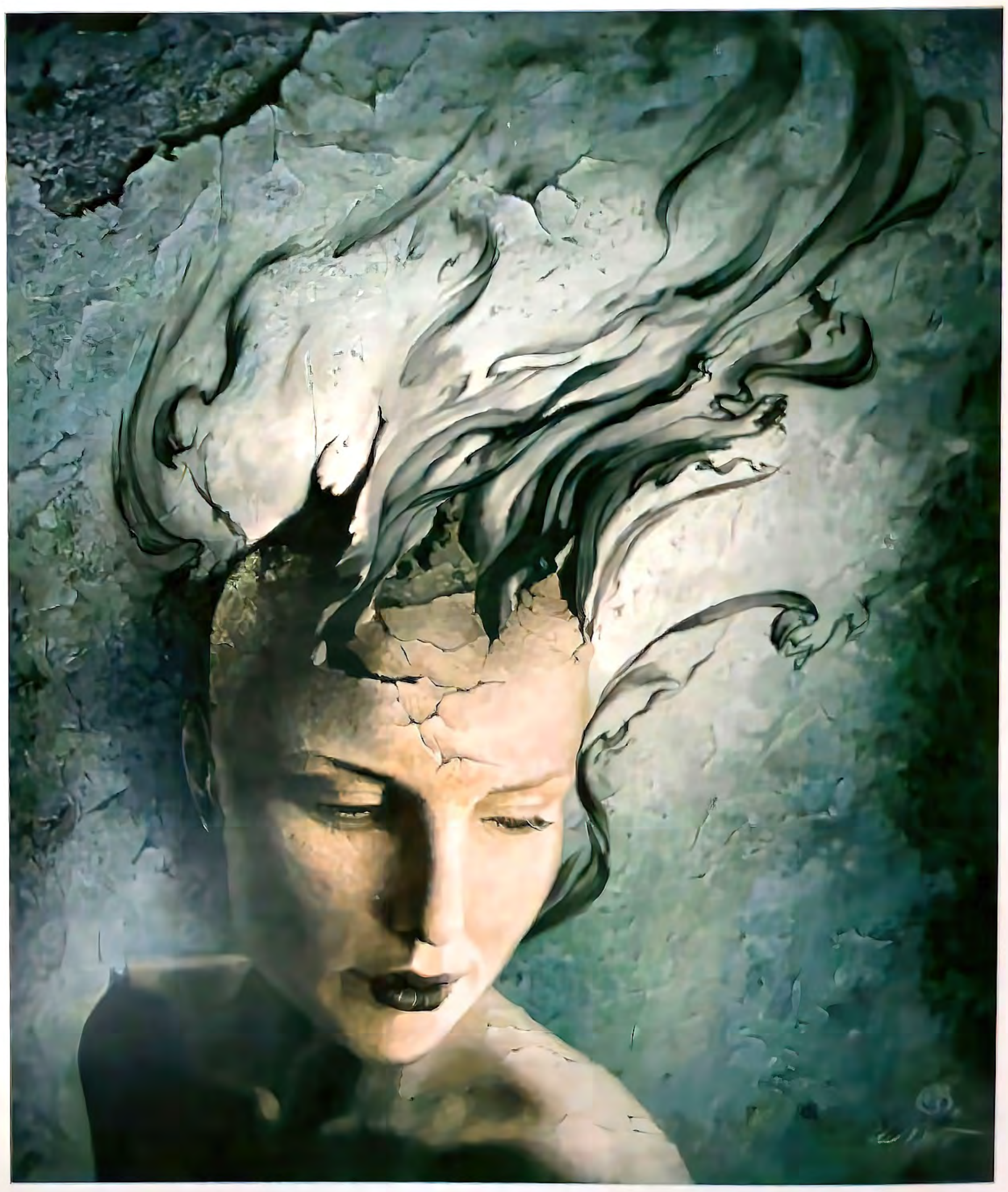
Jeremy Aaron Moore
Title: Lauren's Sanctuary *Size:* 16"x24" *Medium:* Oil, digital



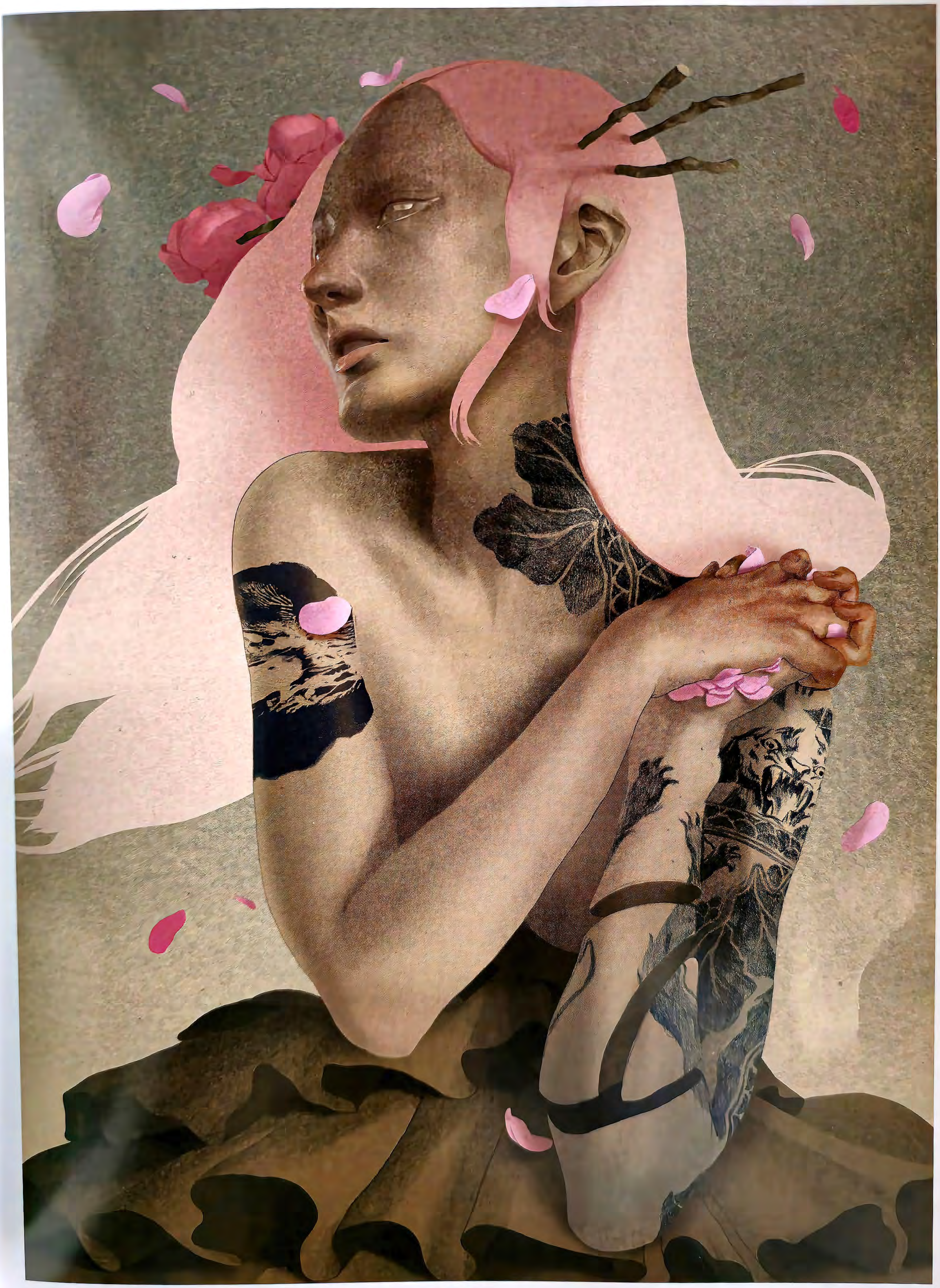
Sho Murase
Title: Black Birds *Size:* 13"x19" *Medium:* Pencil, digital



Zach Montoya
Title: Digital Identity *Size:* 11"x17" *Medium:* Digital

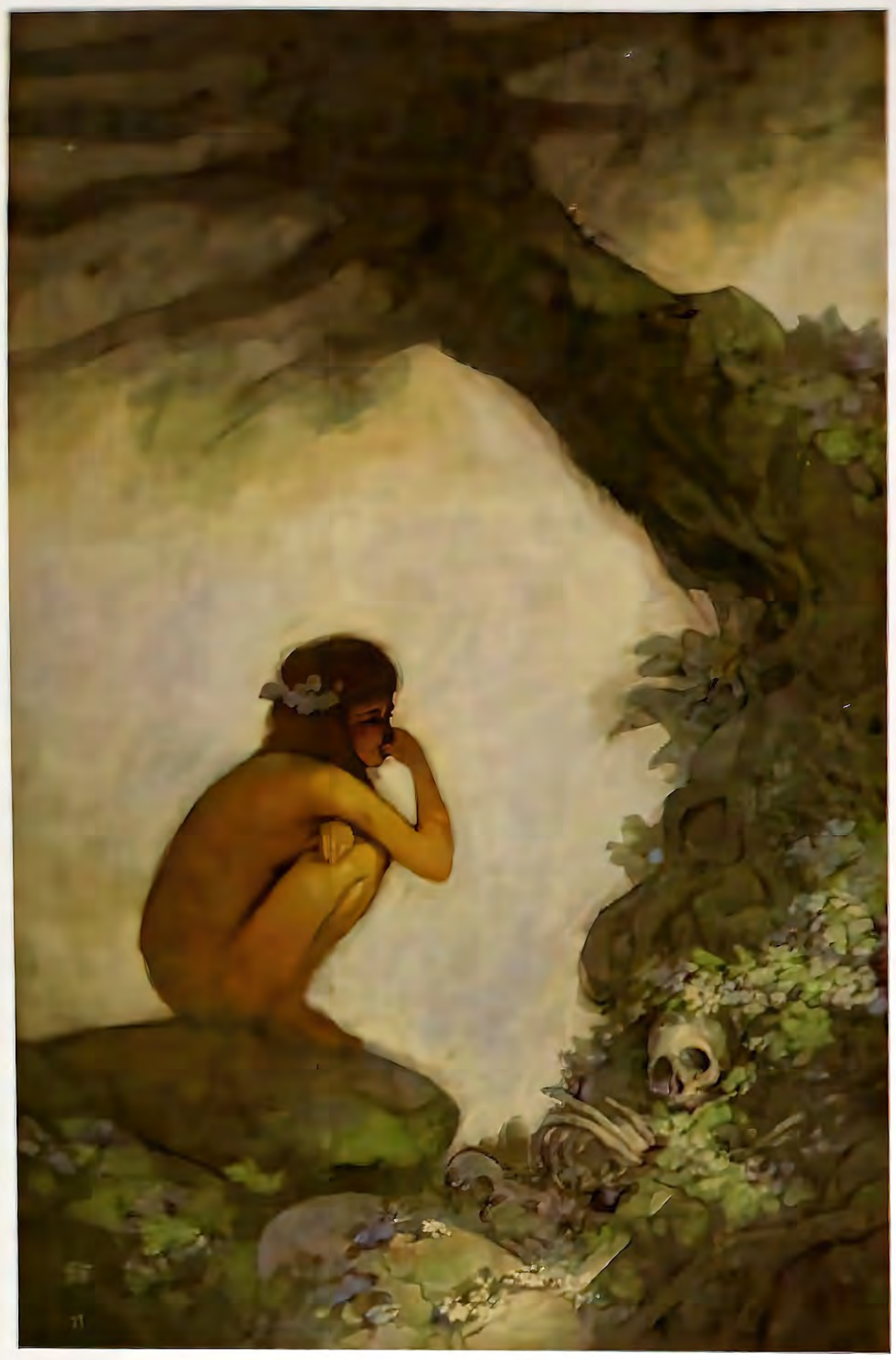


Chad Beatty
Title: Necromancer's Dream *Size:* 20"x24" *Medium:* Oil

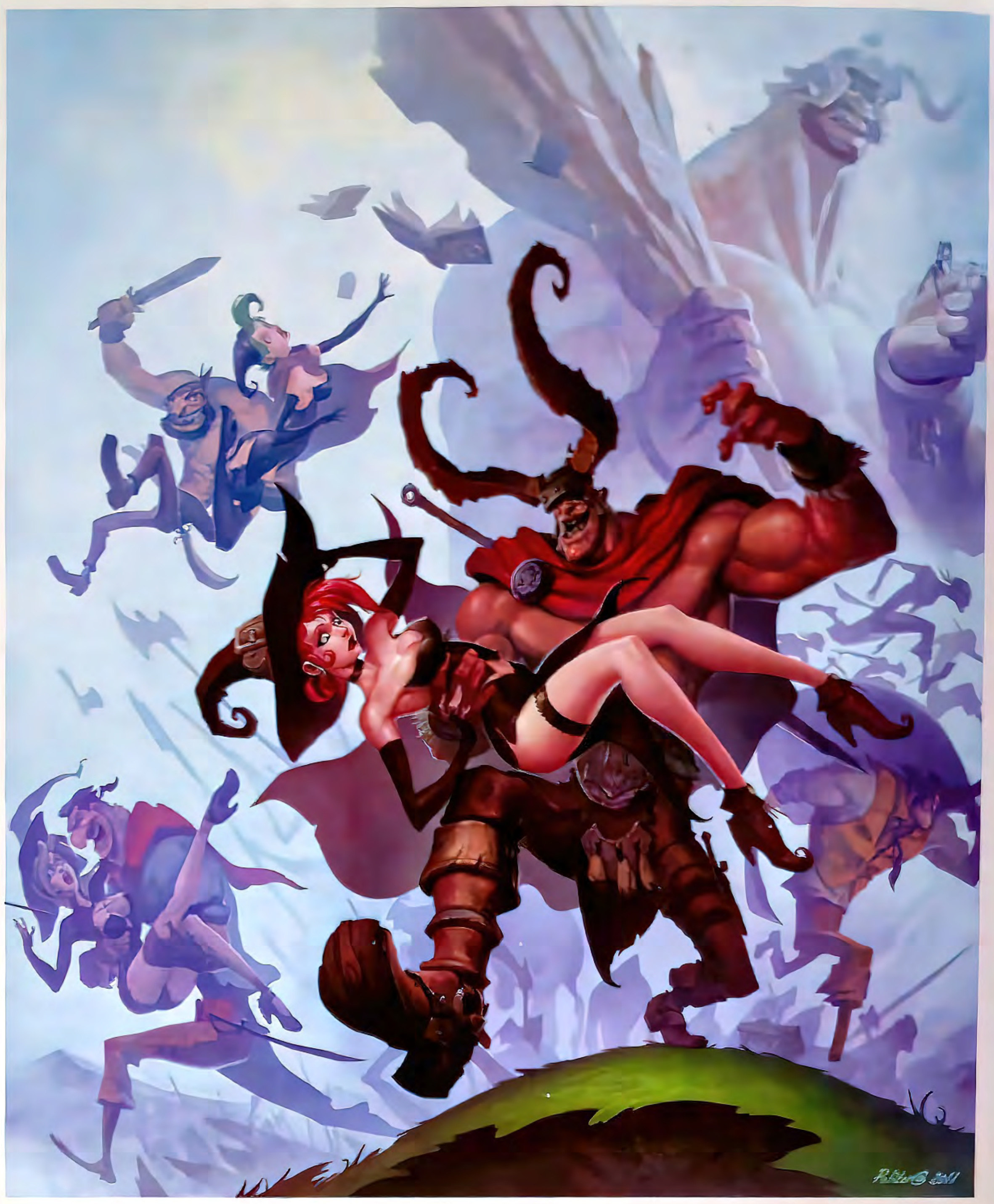


Zach Montoya

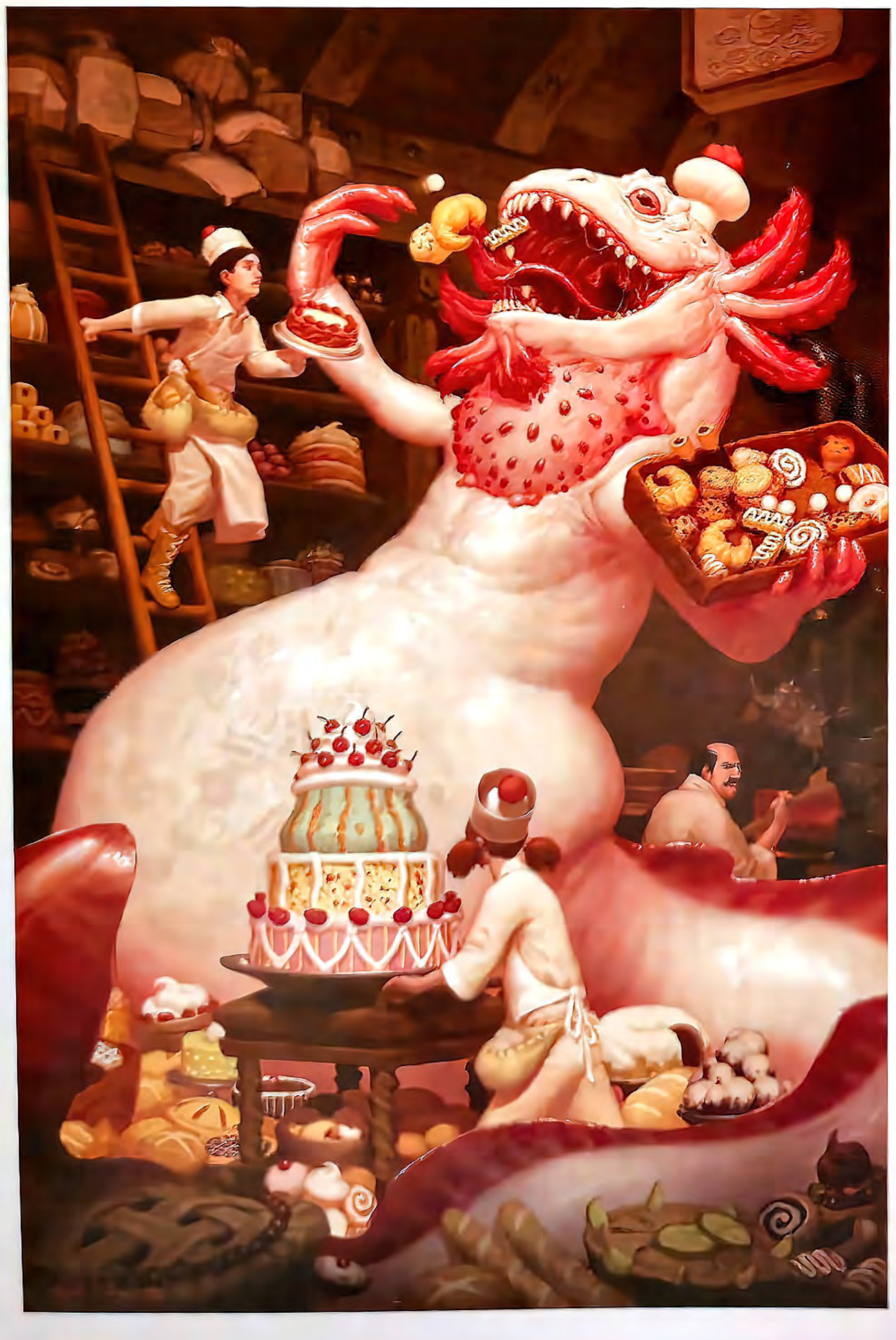
Title: Nurture Over Nature *Size:* 15"x20" *Medium:* Digital



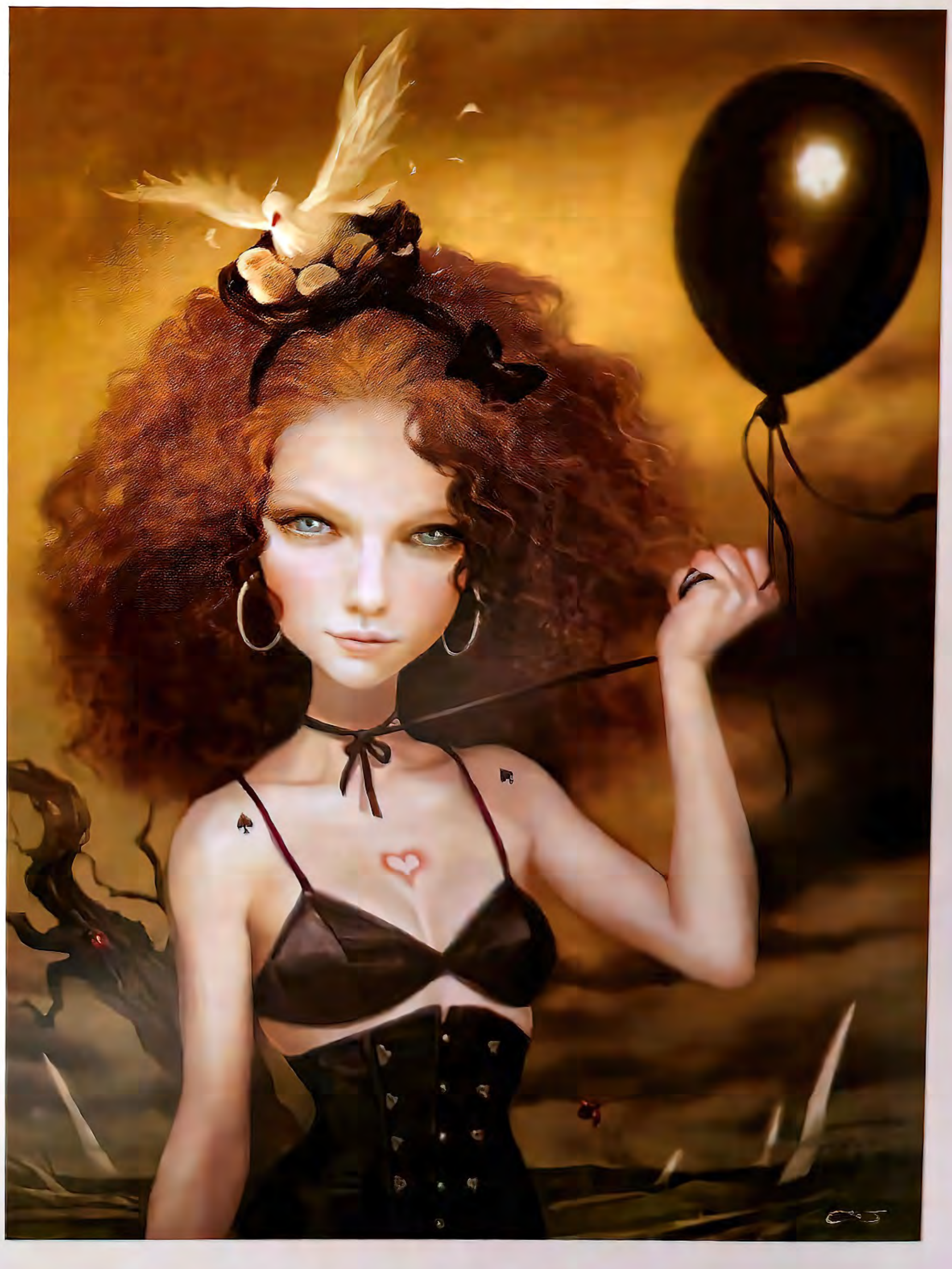
David Brasgalla
Title: Idyl (for Jeffrey Jones) *Size:* 8.25"x11" *Medium:* Mixed



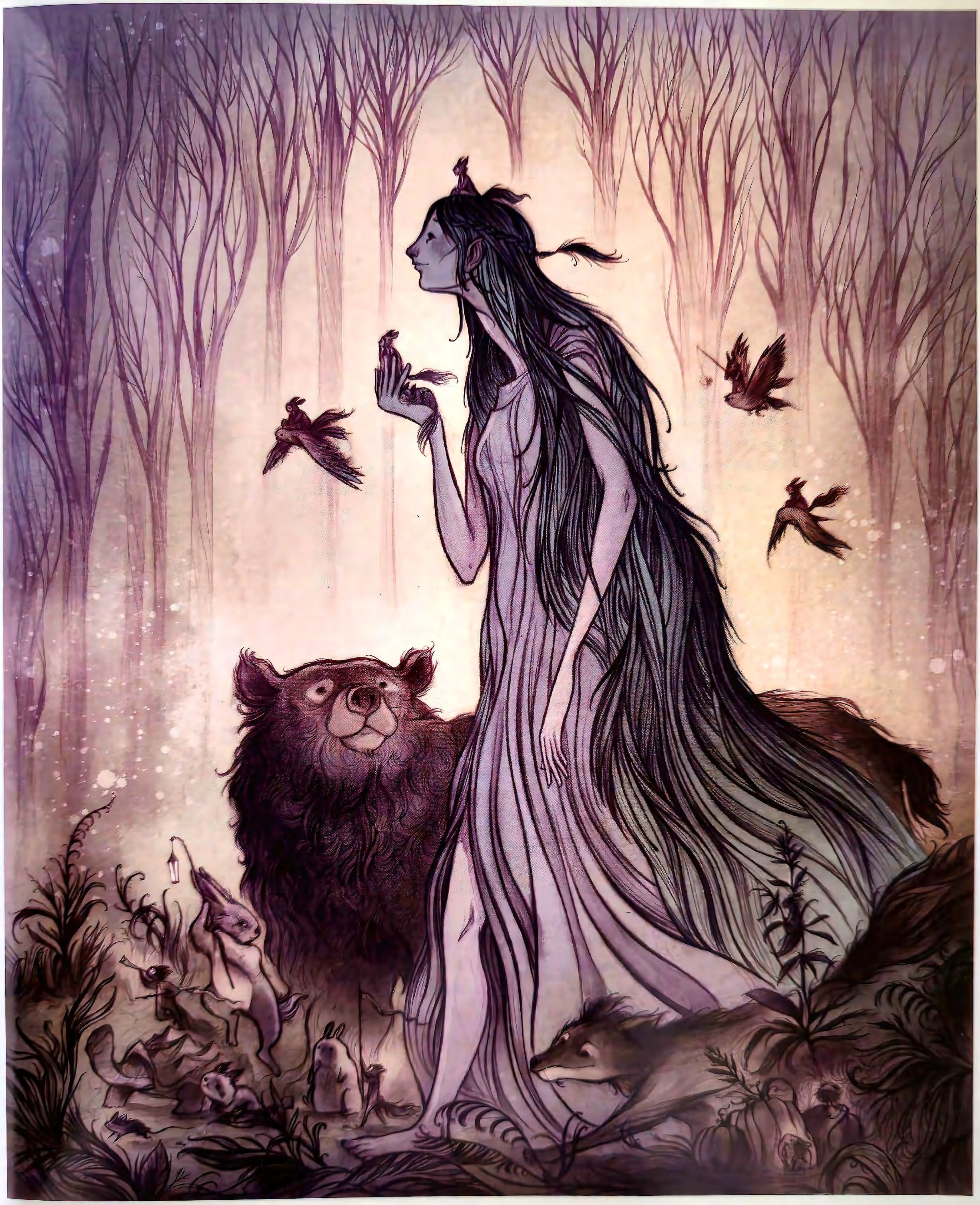
John Polidora
Title: Miscreants and Thieves *Size:* 39"x46" *Medium:* Photoshop



McLean Kendree
Art Director: Karla Ortiz *Title:* Sweet Tooth *Medium:* Digital

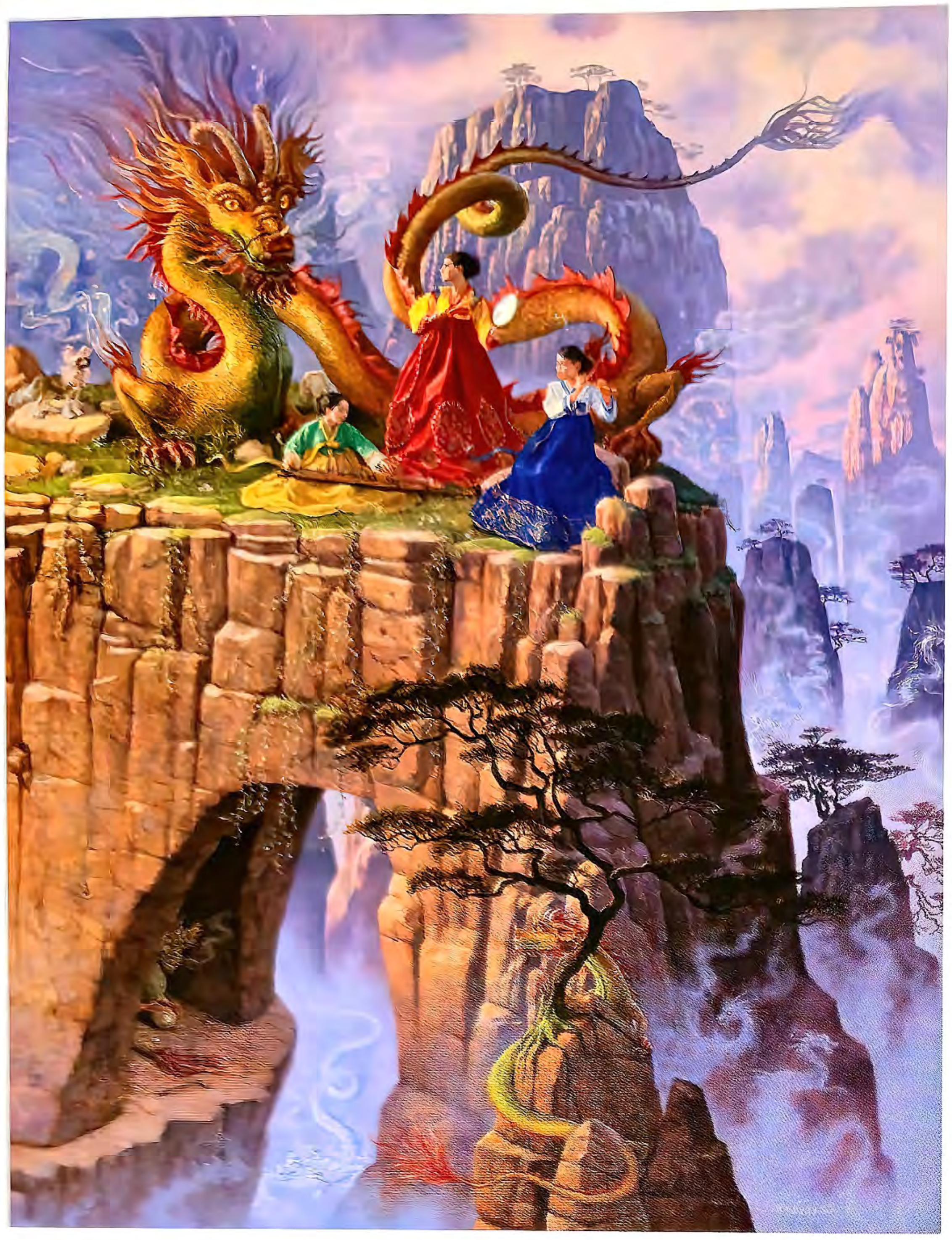


Jiansong Chain
Title: The Egg *Medium:* Digital



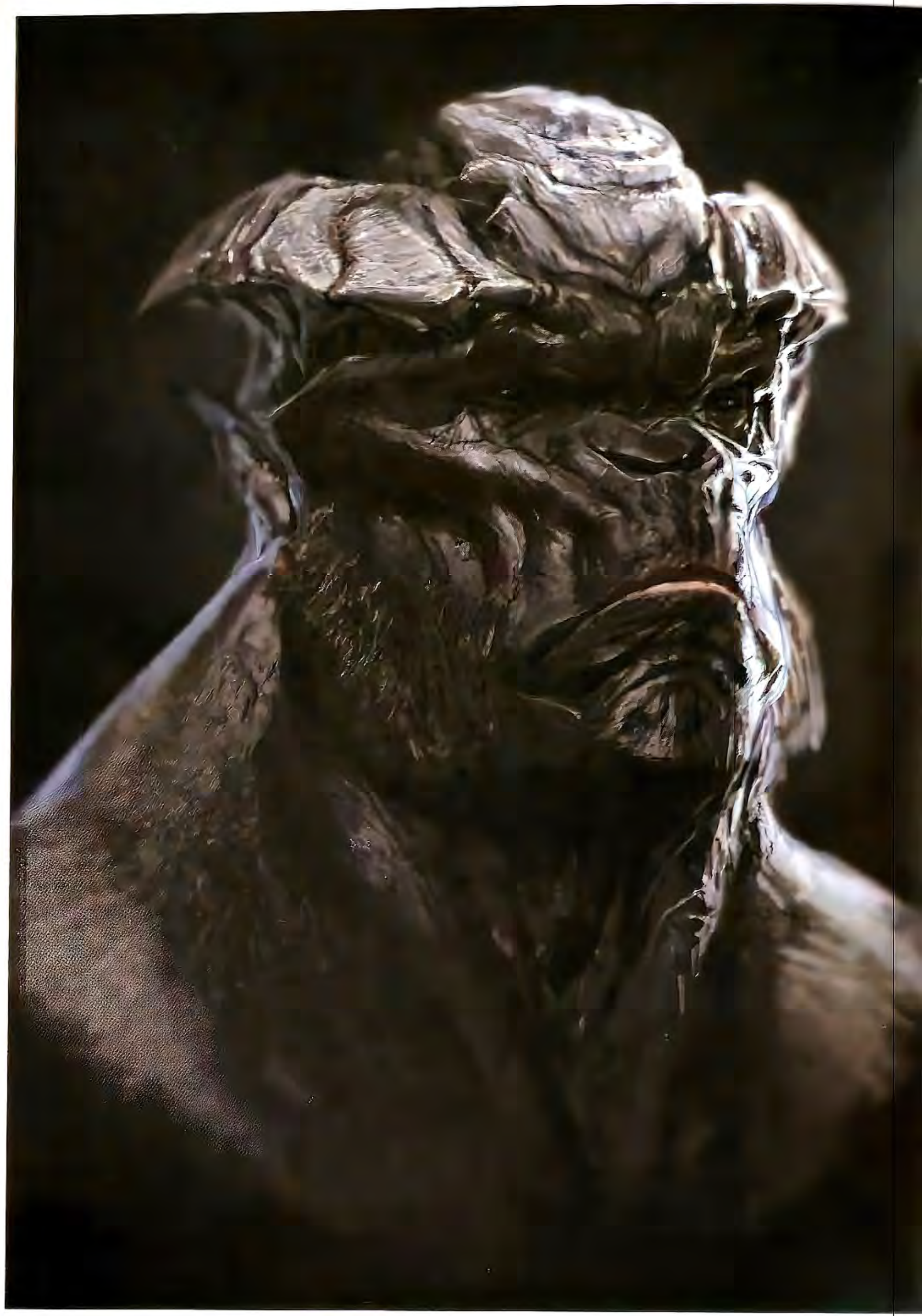
Cory Godbey

Title: The Elf Mother *Size:* 16"x20" *Medium:* Watercolor, digital



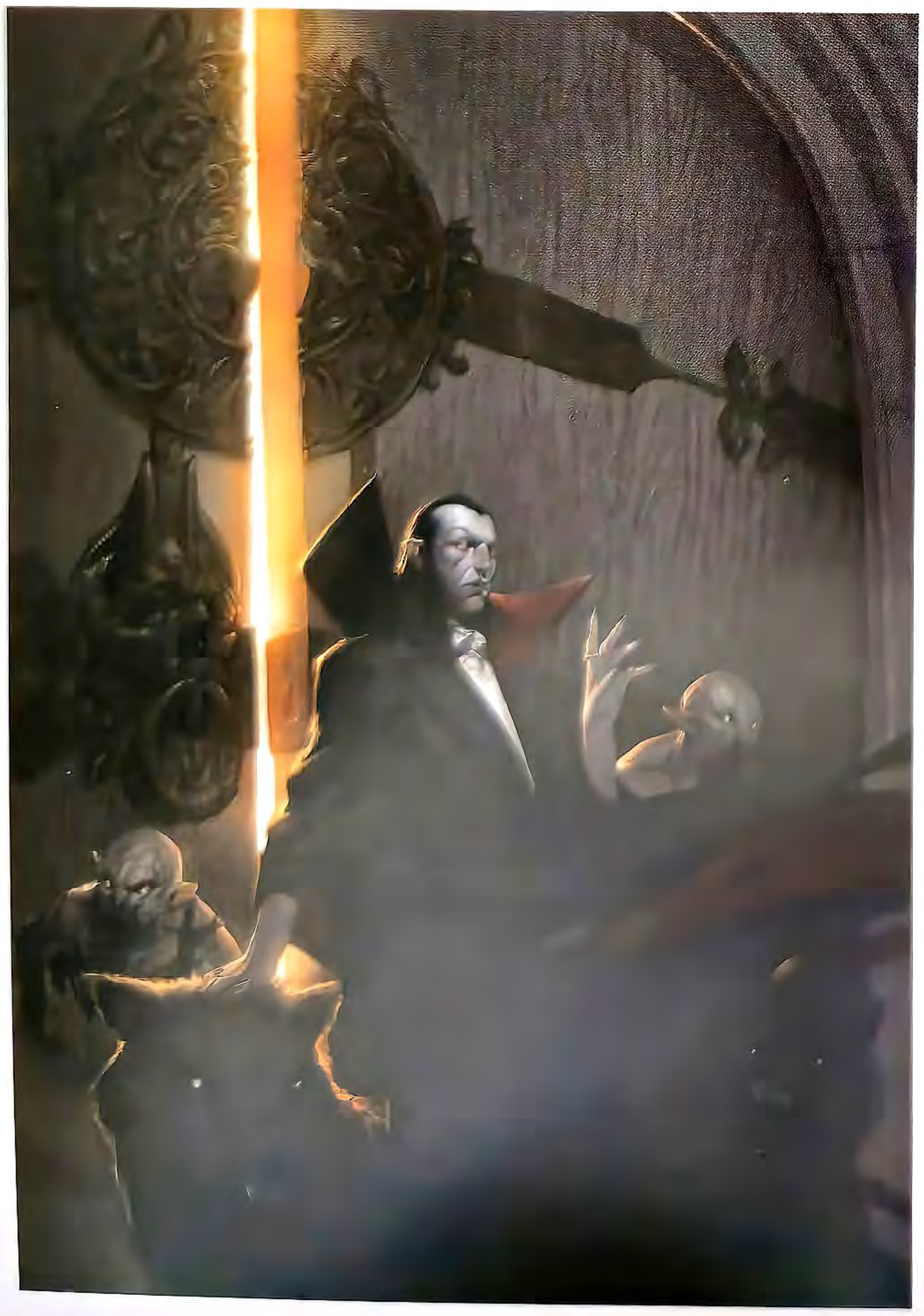
Ruth Sanderson

Title: Dragon Serenade *Size:* 30"x40" *Medium:* Oil



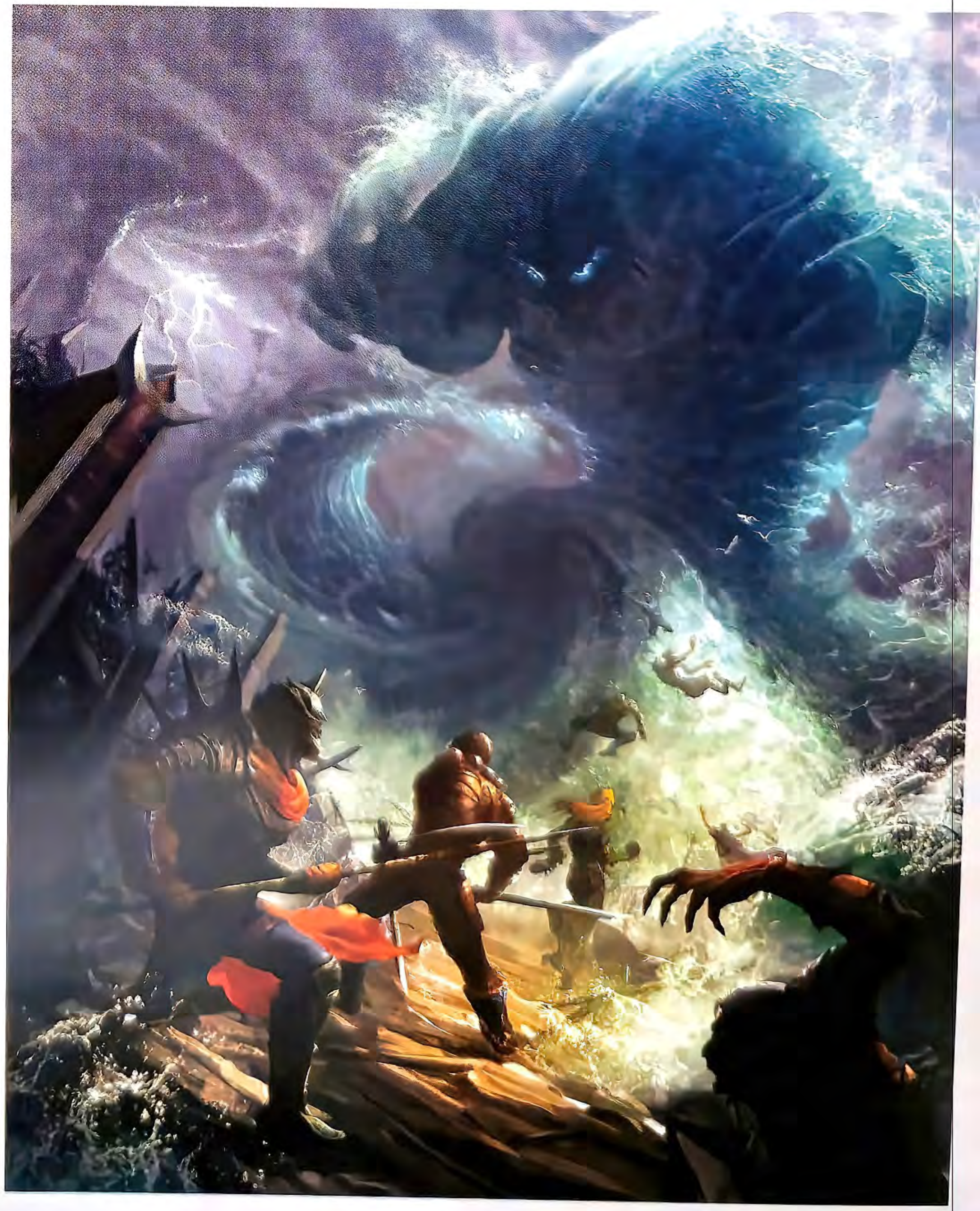
Ben Mauro

Title: Horned Gorilla *Size:* 12"x16" *Medium:* ZBrush, Photoshop



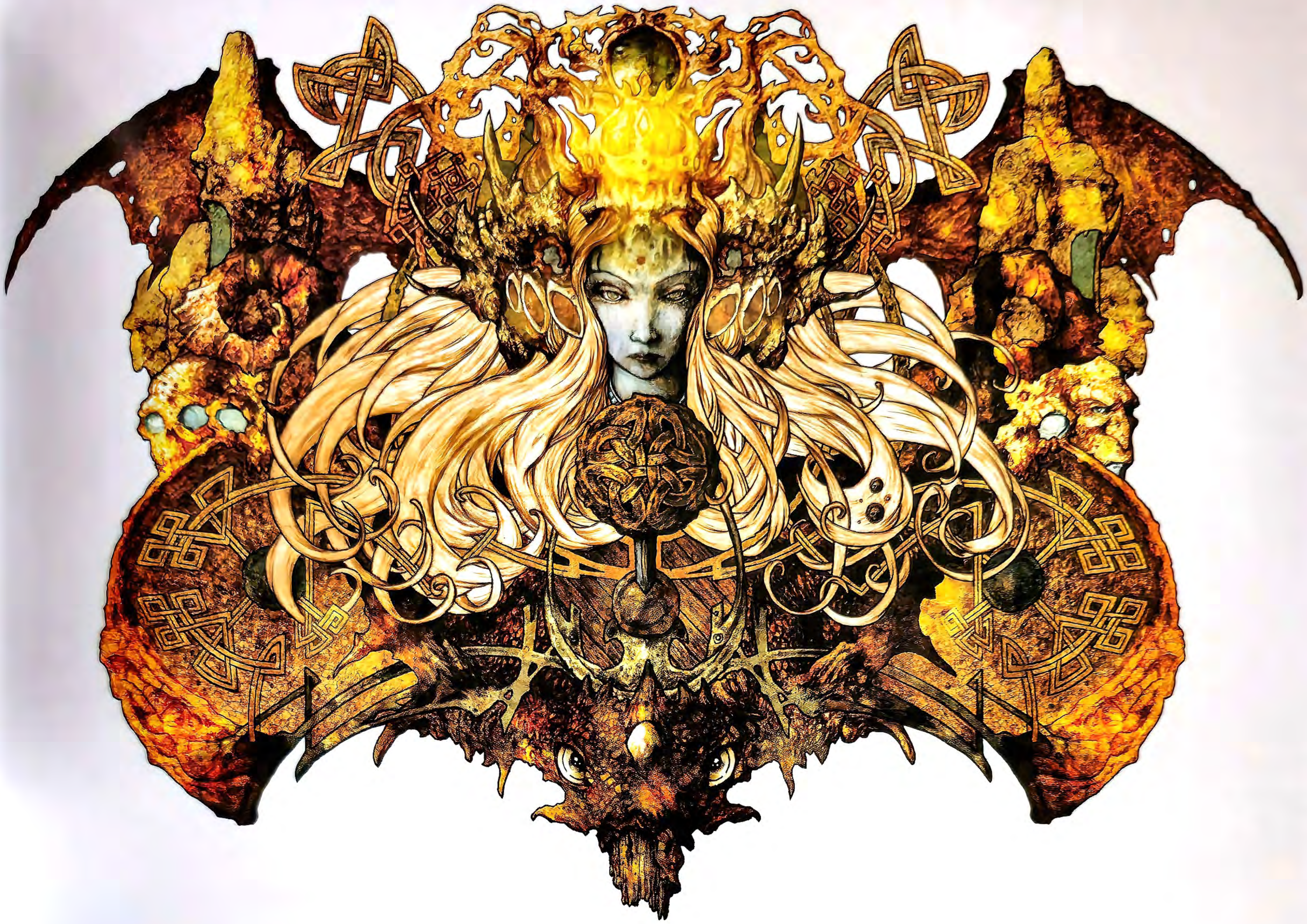
Tyler Jacobson

Art Director: Mari Kolkowsky *Client:* Wizards of the Coast *Medium:* Digital



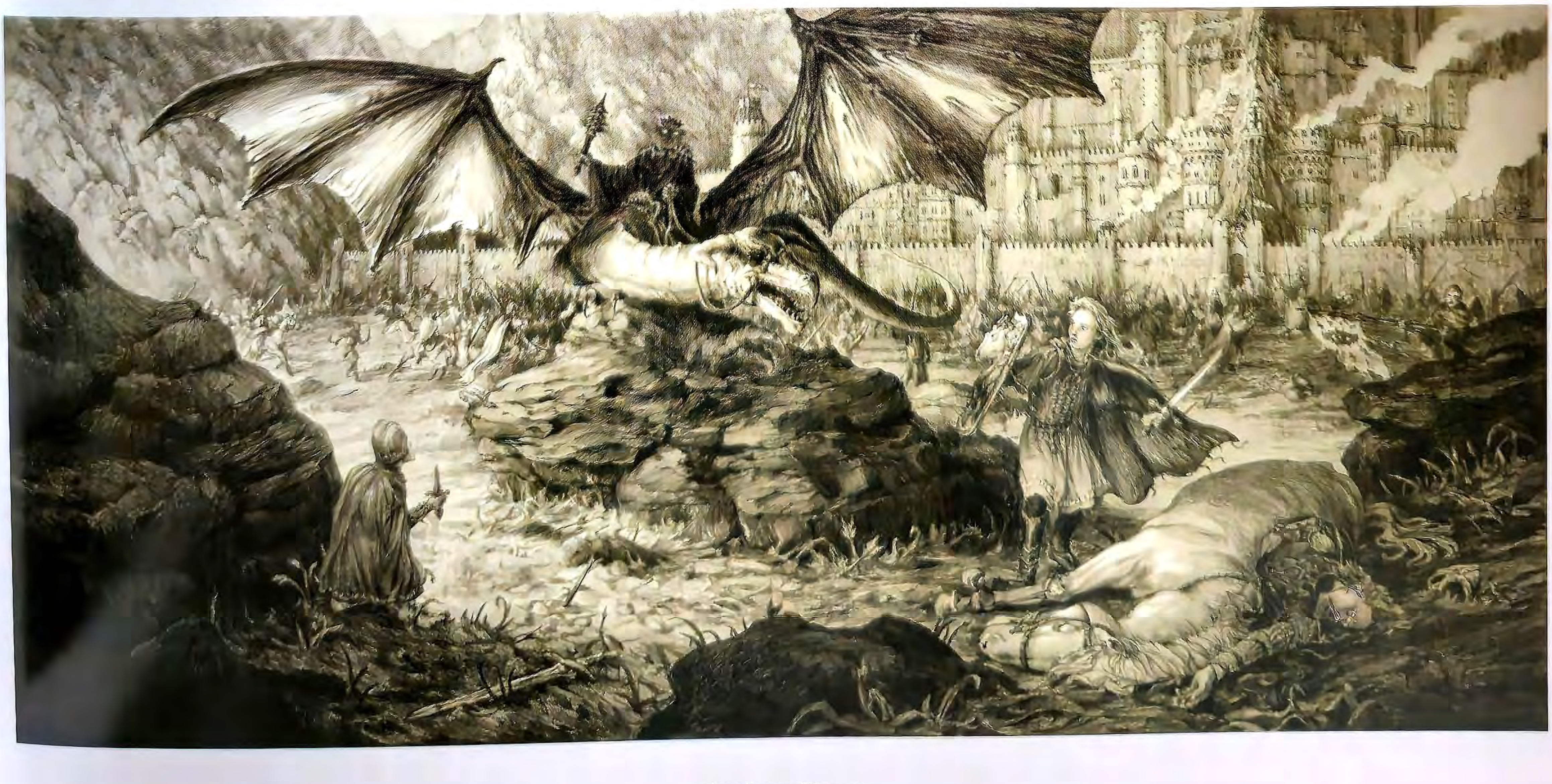
Chao Peng

Title: The Tempest of Whirlpool *Medium:* Digital



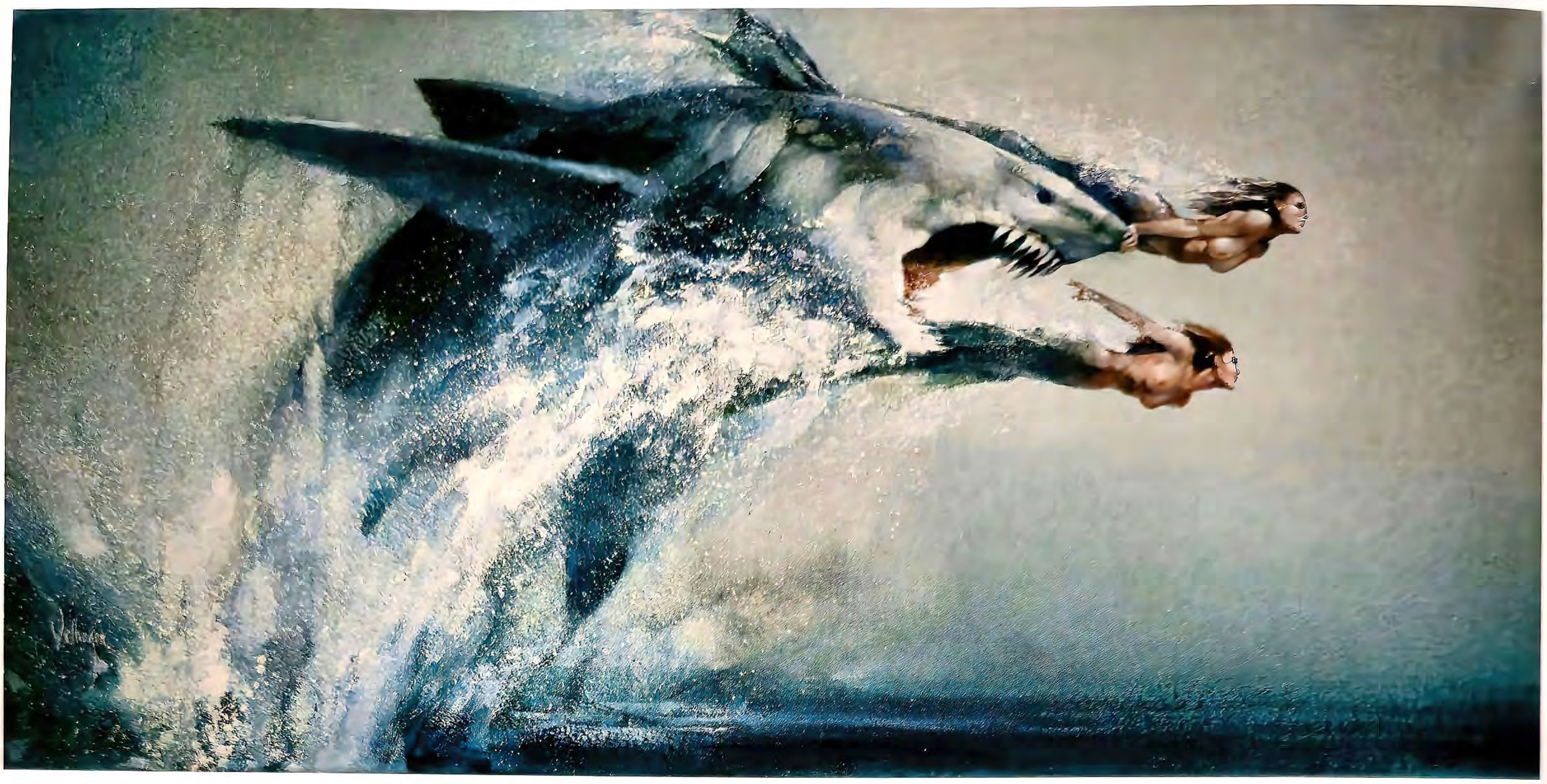
David Thiérrée

Art Director: Paolo Parente *Client:* Dust Studio Ltd. *Title:* Anastyr *Size:* 35cm x 25cm *Medium:* Pencil, digital



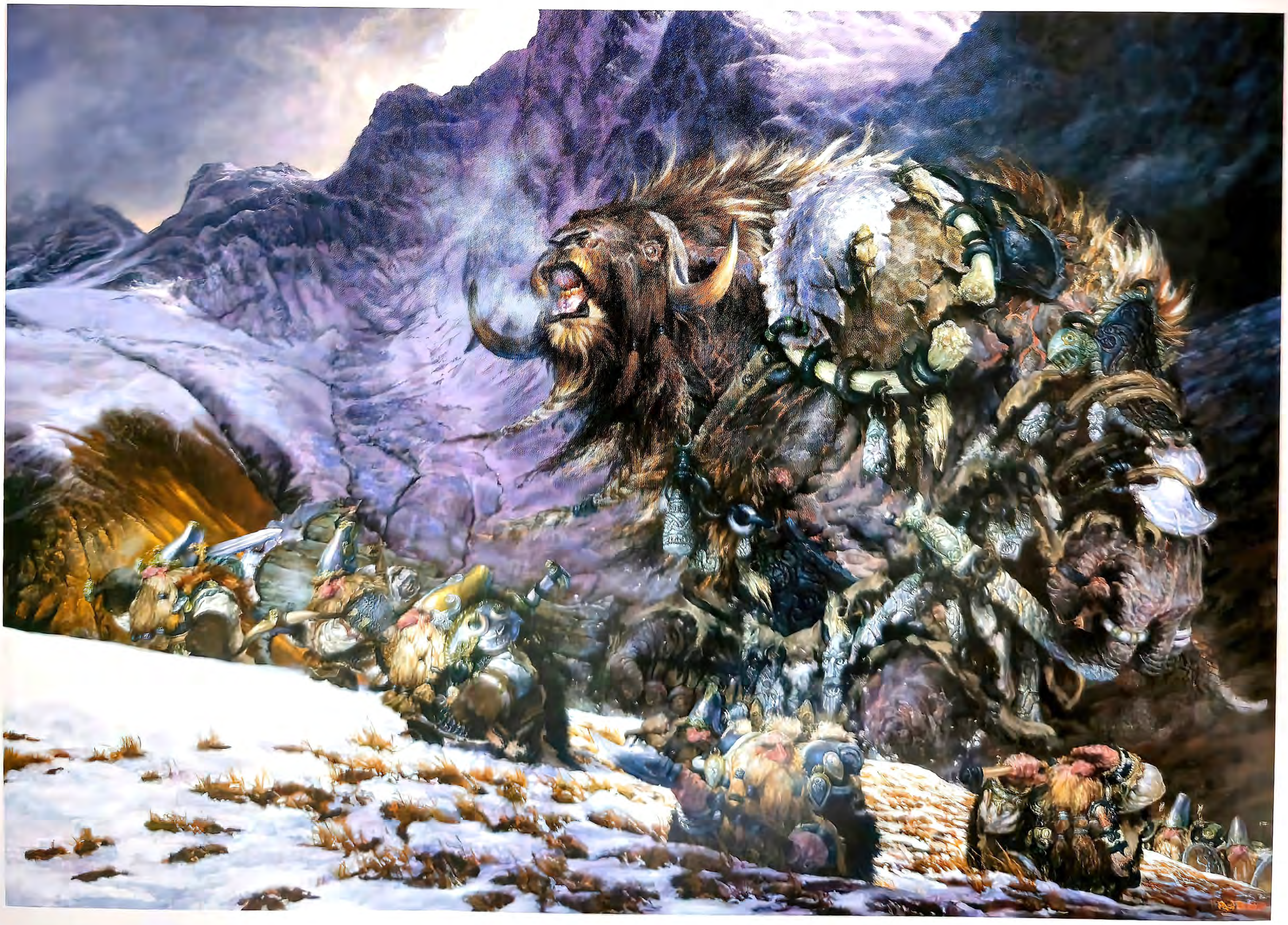
Andrew Ryan

Art Director: Jon Schindehette *Title:* Eowyn and the Nazgul *Size:* 40"x19" *Medium:* Pencil



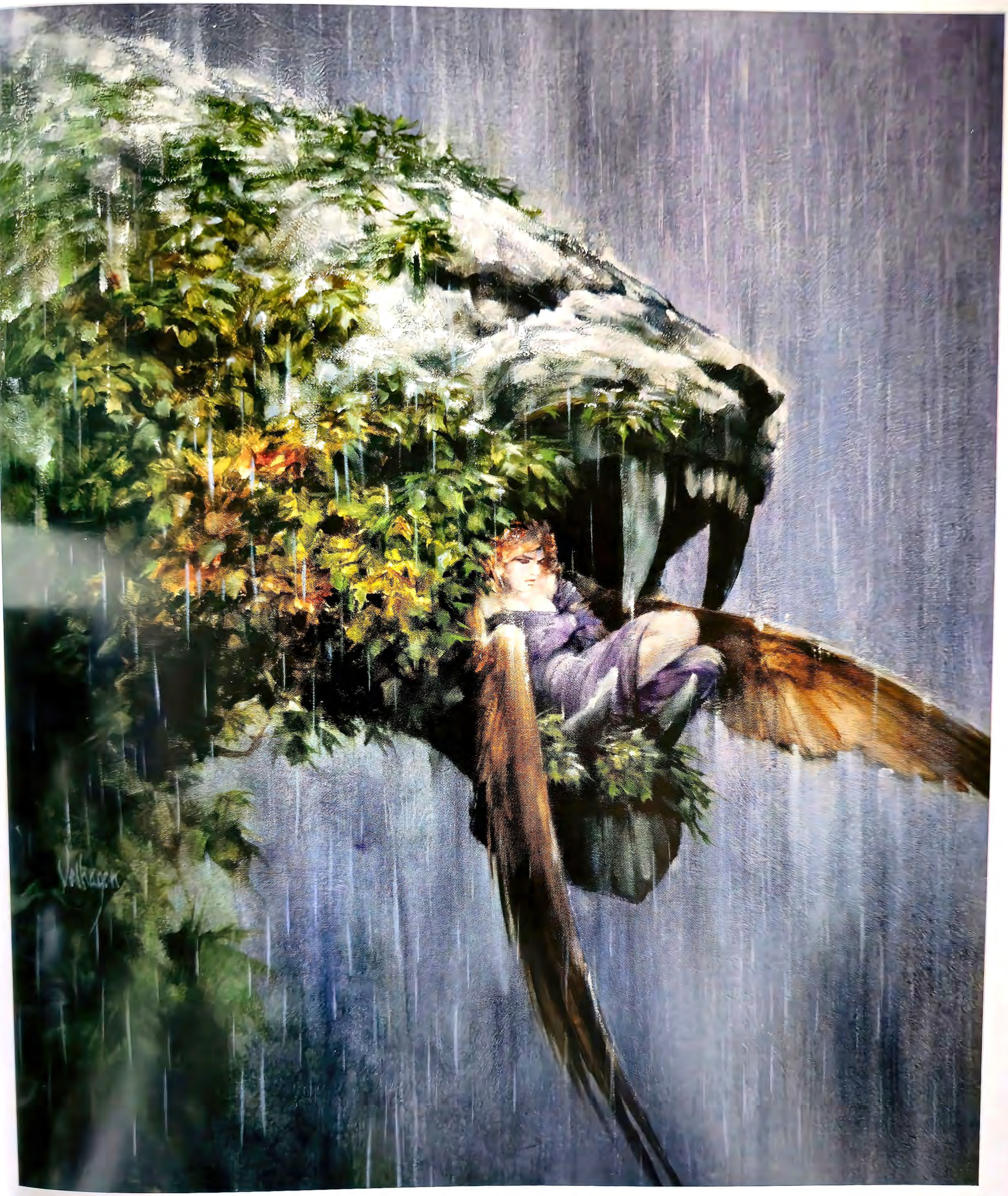
Eric Velhagen

Title: Antagonists *Size:* 30"x15" *Medium:* Oil on linen



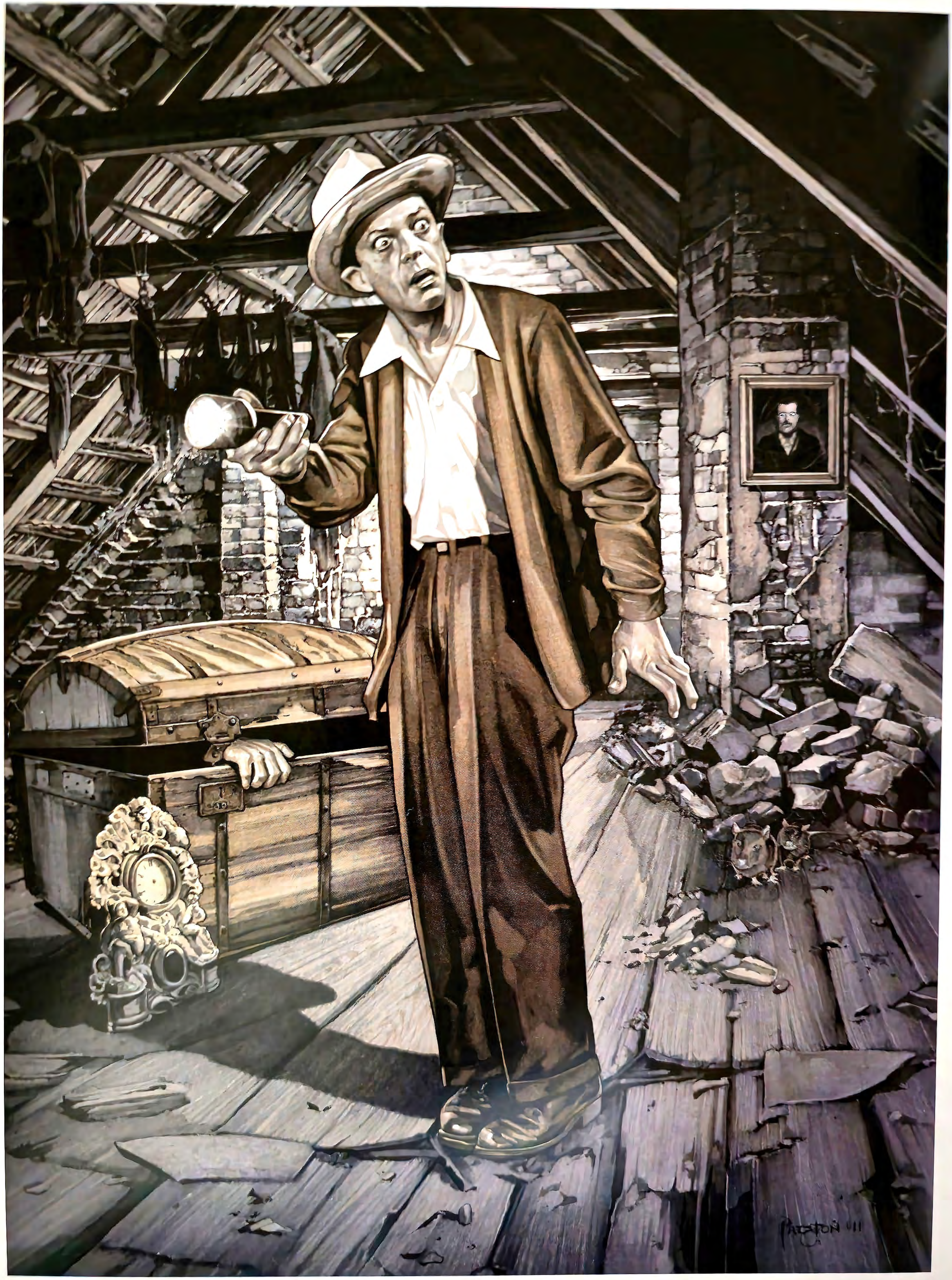
Paul Bonner

Client: Riotminds *Title:* Hrimox *Size:* 63cm x 44cm *Medium:* Watercolor



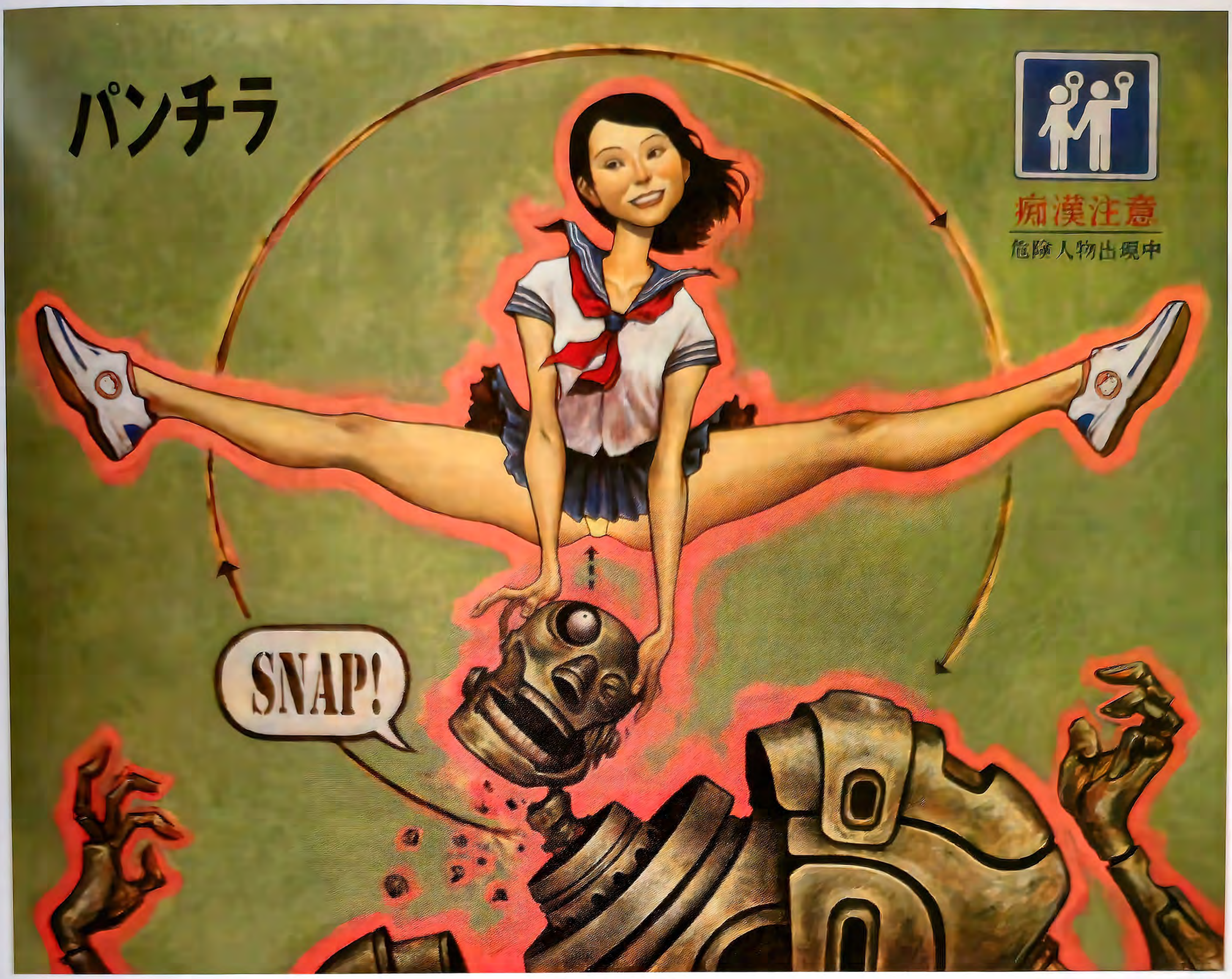
Eric Velhagen

Title: Shelter *Size:* 21"x25" *Medium:* Oil on linen



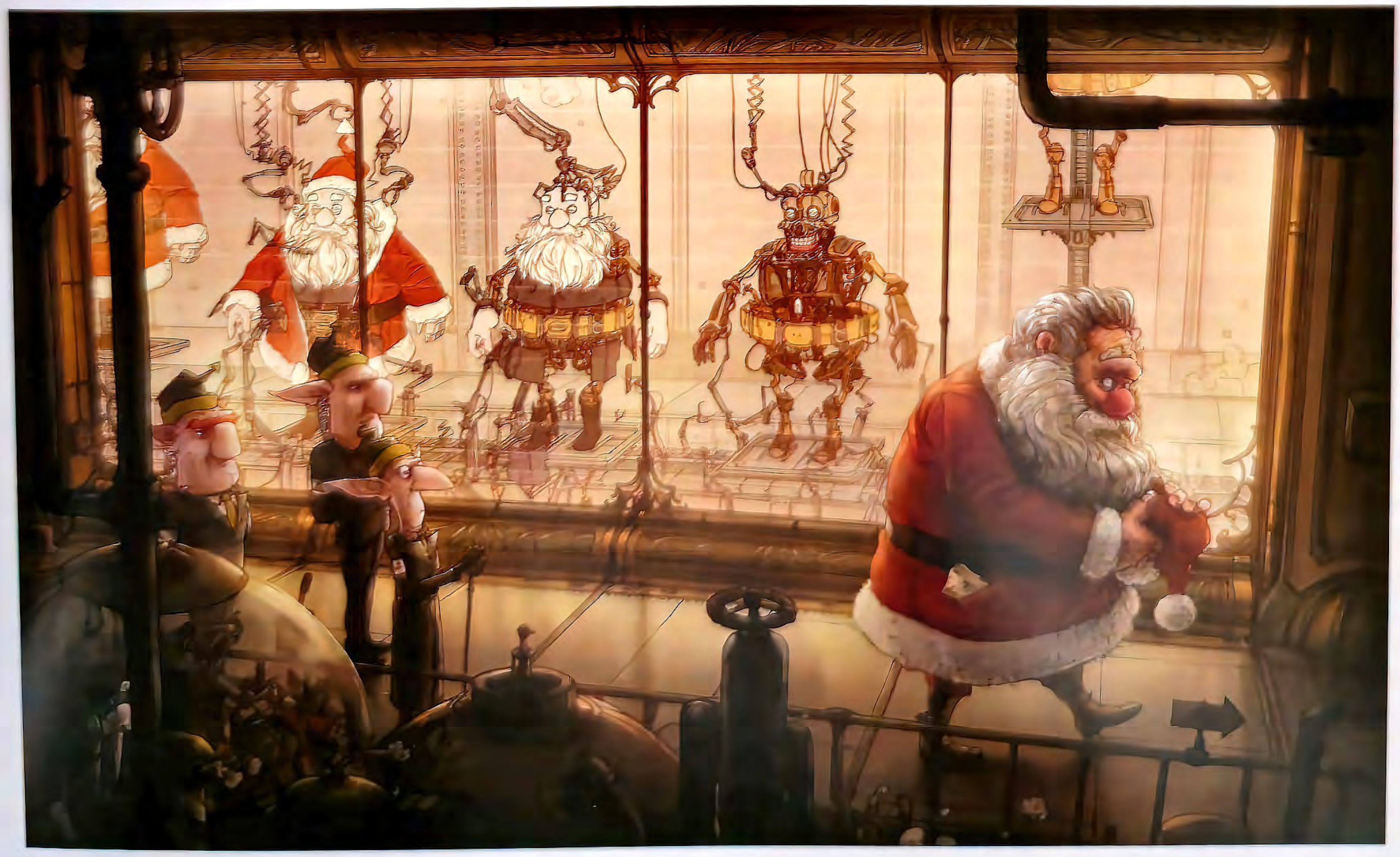
Jeff Preston

Client: Society of Illustrators 2011 Members' Show: "Fear" *Title:* Any Old Tramps Down There?" *Size:* 12"x16" *Medium:* Marker


パンチラ
痴漢注意
危険人物出現中
SNAP!

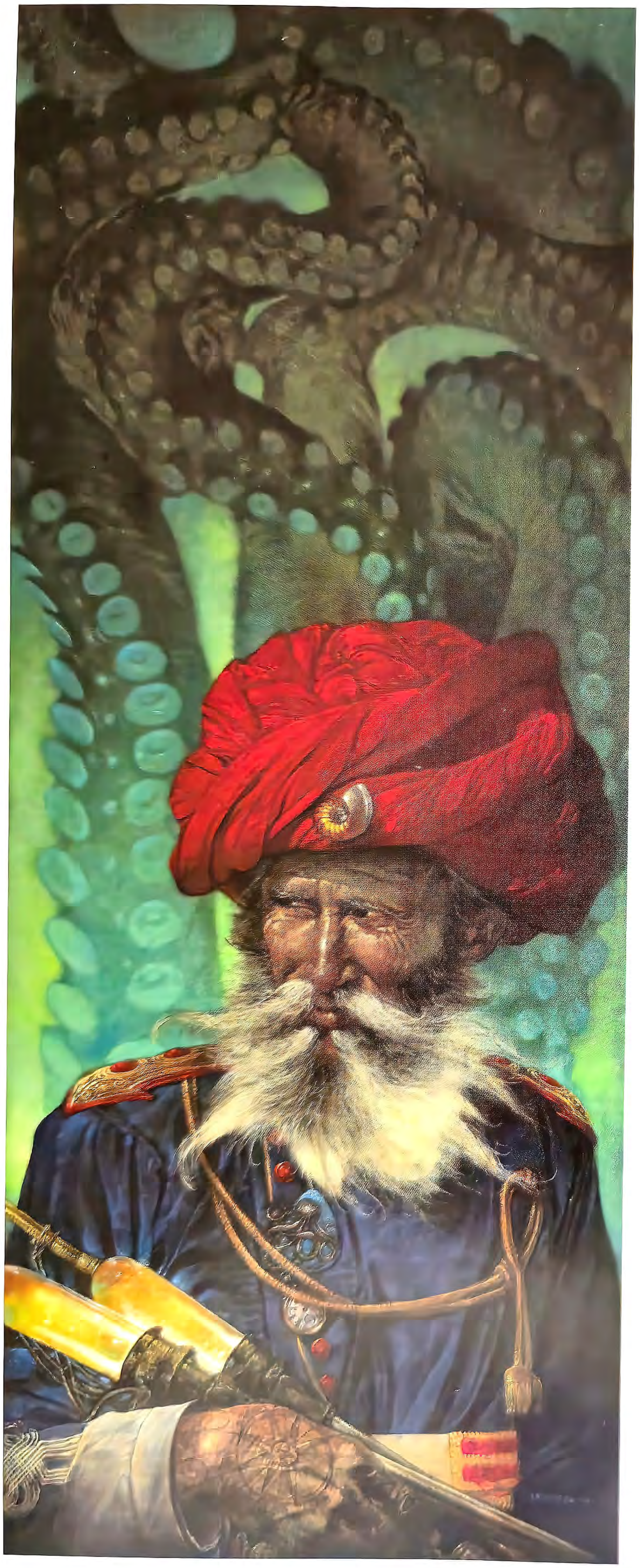
Sonny Liew

Client: Asia Society *Title:* Sailor's Moon *Size:* 63"x40" *Medium:* Oil on canvas



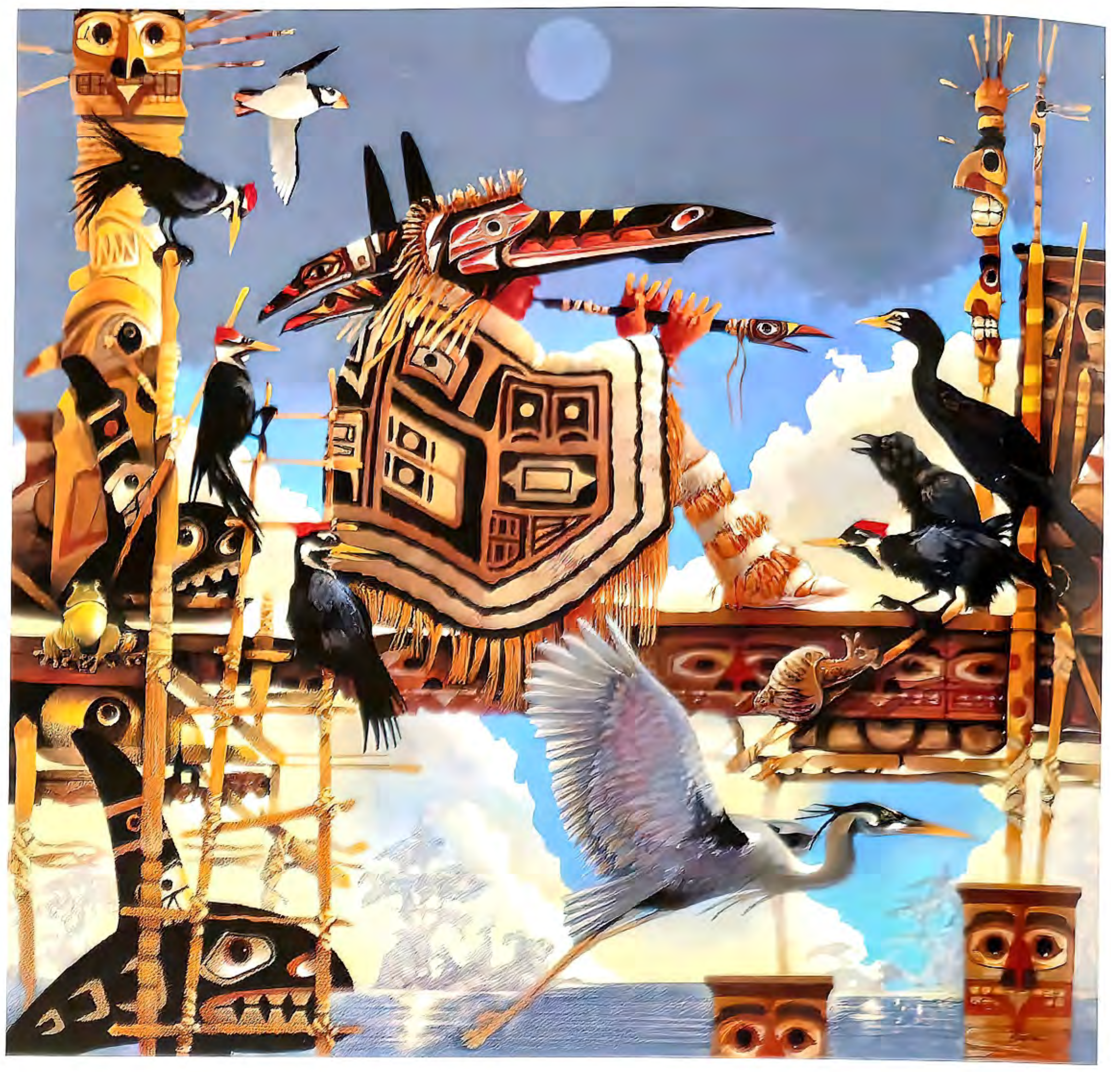
Michael Dziekan

Title: Industrial Elfolution *Size:* 15.2"x10" *Medium:* Digital



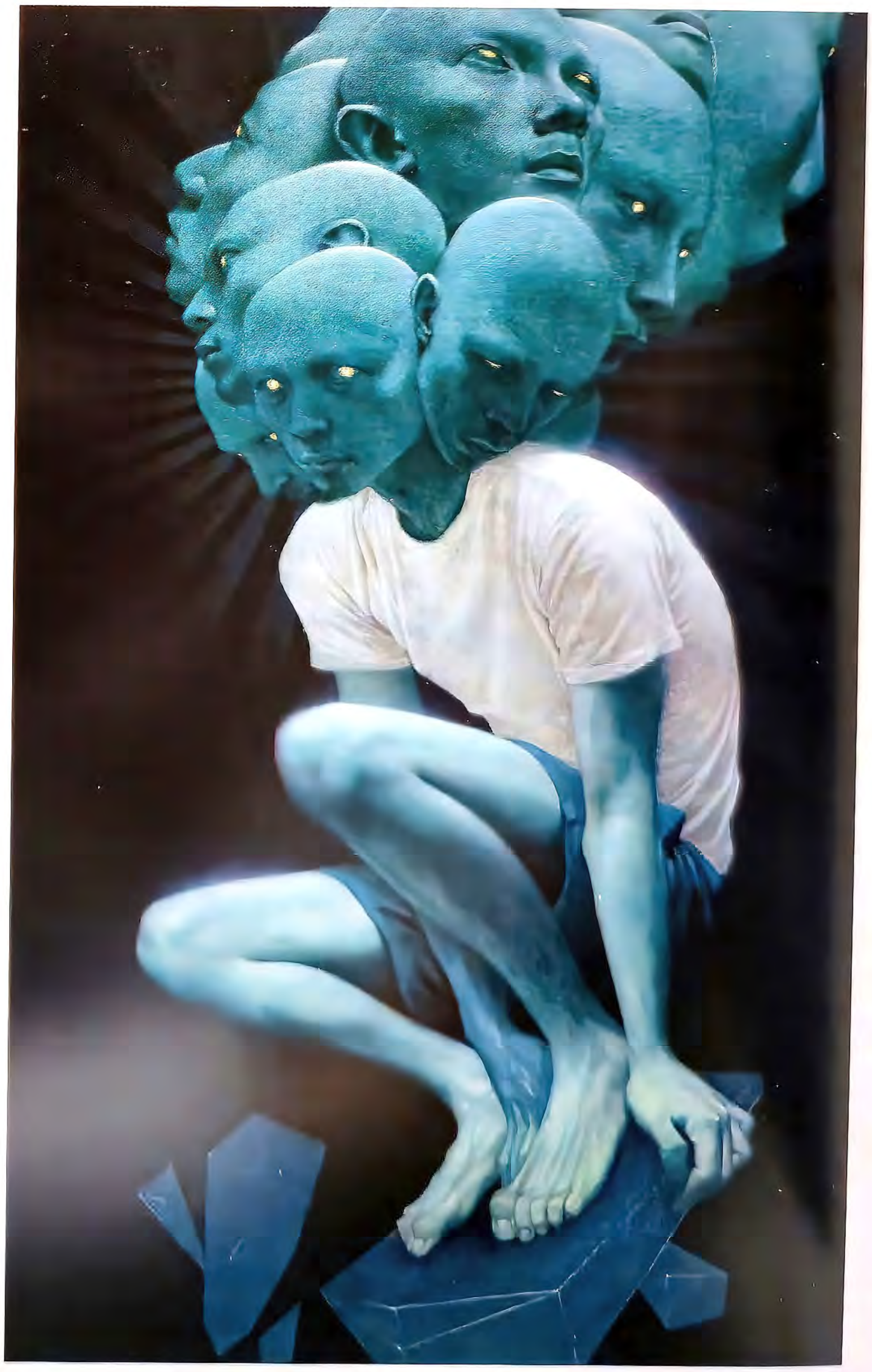
Dave Dorman

Title: Nemo *Size:* 18"x40" *Medium:* Oil, acrylic



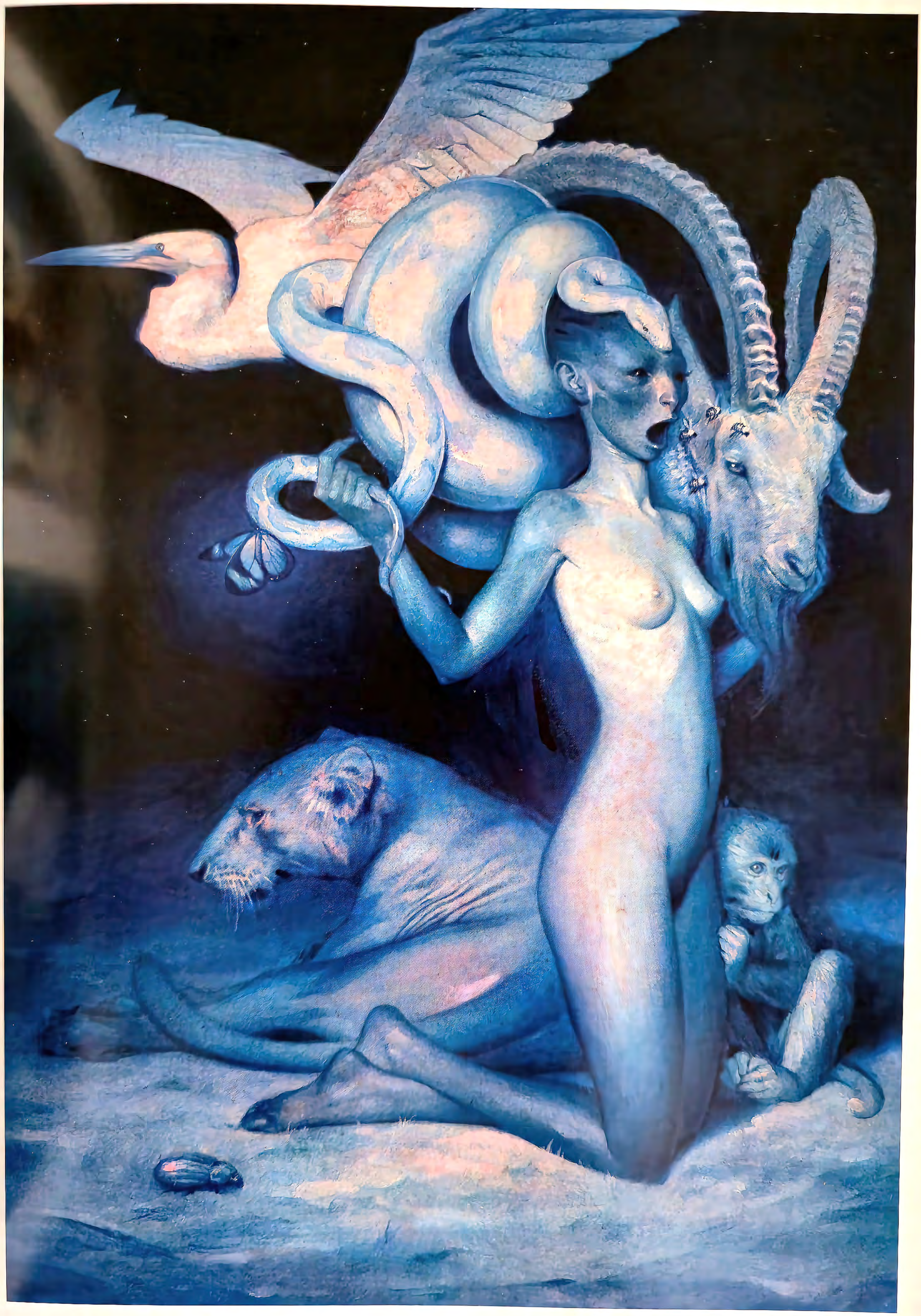
Val Paul Taylor

Title: Harmony In the Ruins *Size:* 18"x18" *Medium:* Acrylic



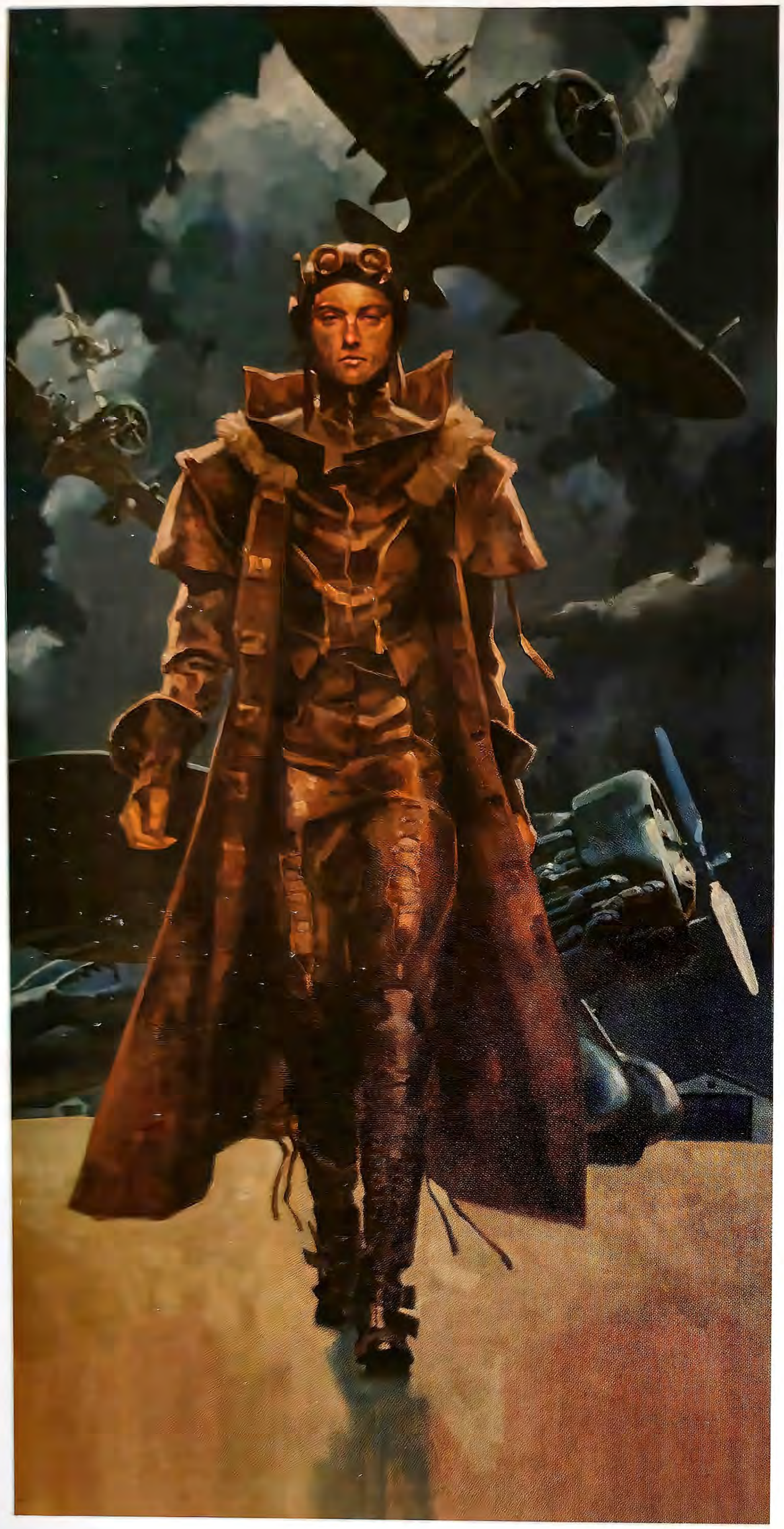
Jeremy Enecio

Client: Gallery Nucleus *Title:* Technology *Size:* 11.5"x18.5" *Medium:* Acrylic, oil

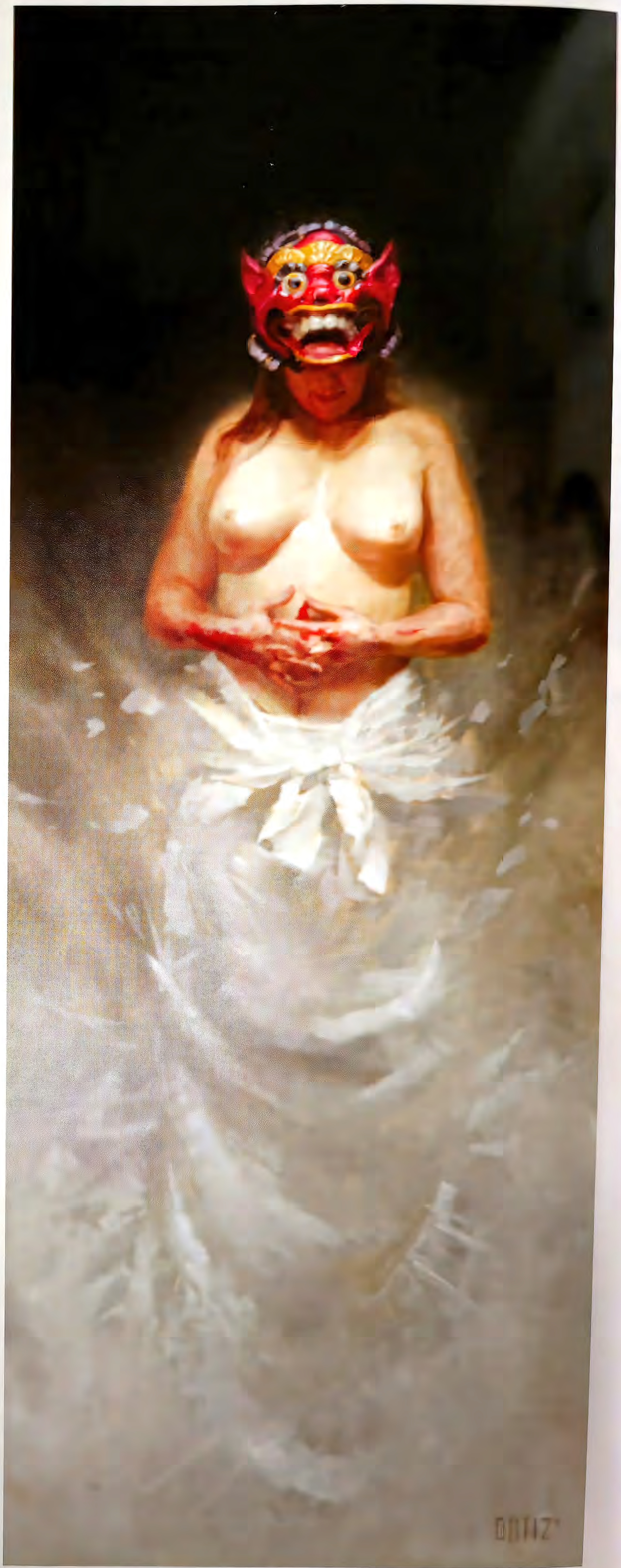


Jeremy Enecio

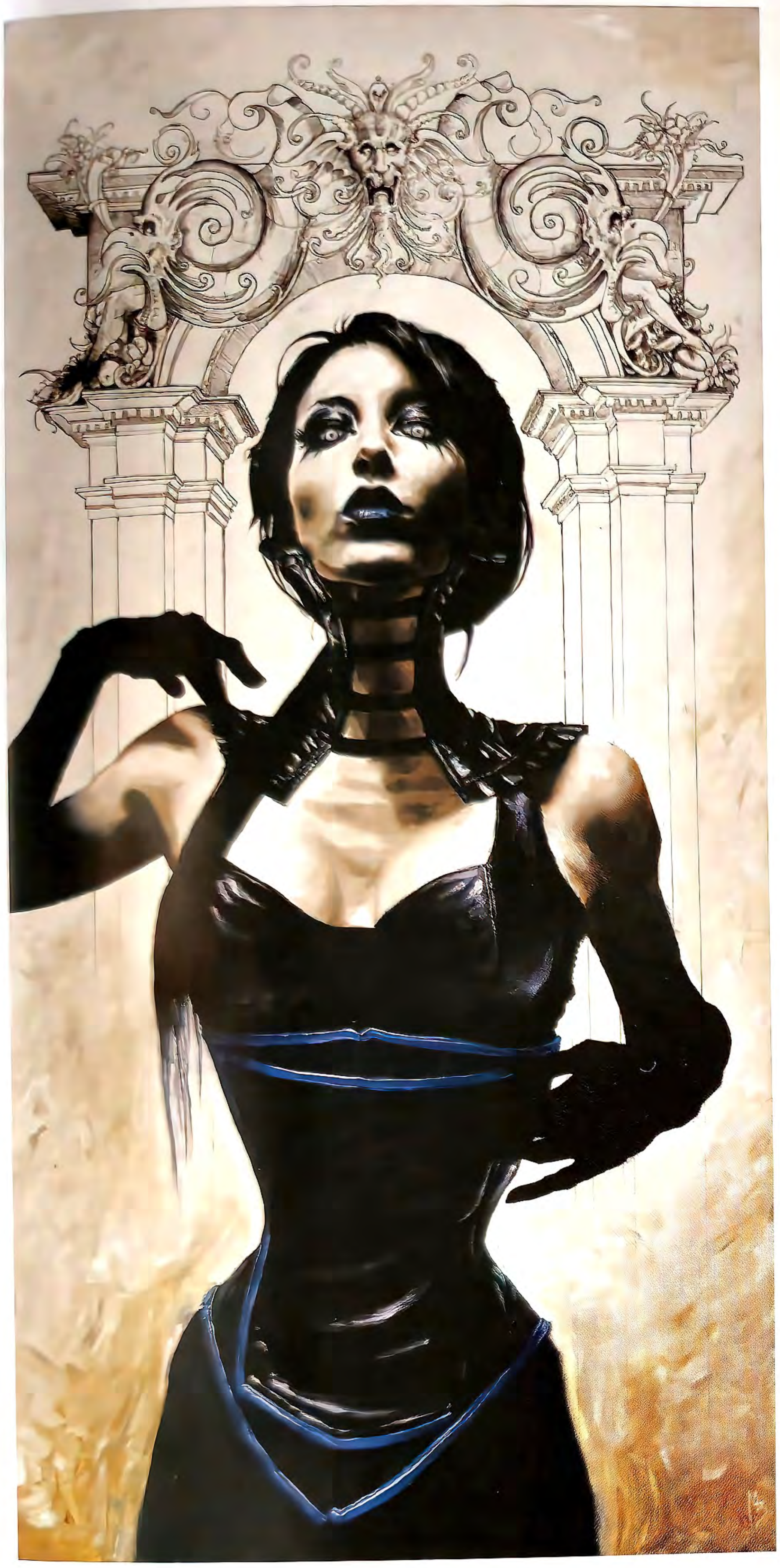
Client: Gallery Nucleus *Title:* Fauna *Size:* 13.5"x20" *Medium:* Acrylic, oil on paper



Gregory Manchess
Title: Amelia *Size:* 19"x38" *Medium:* Oil on linen

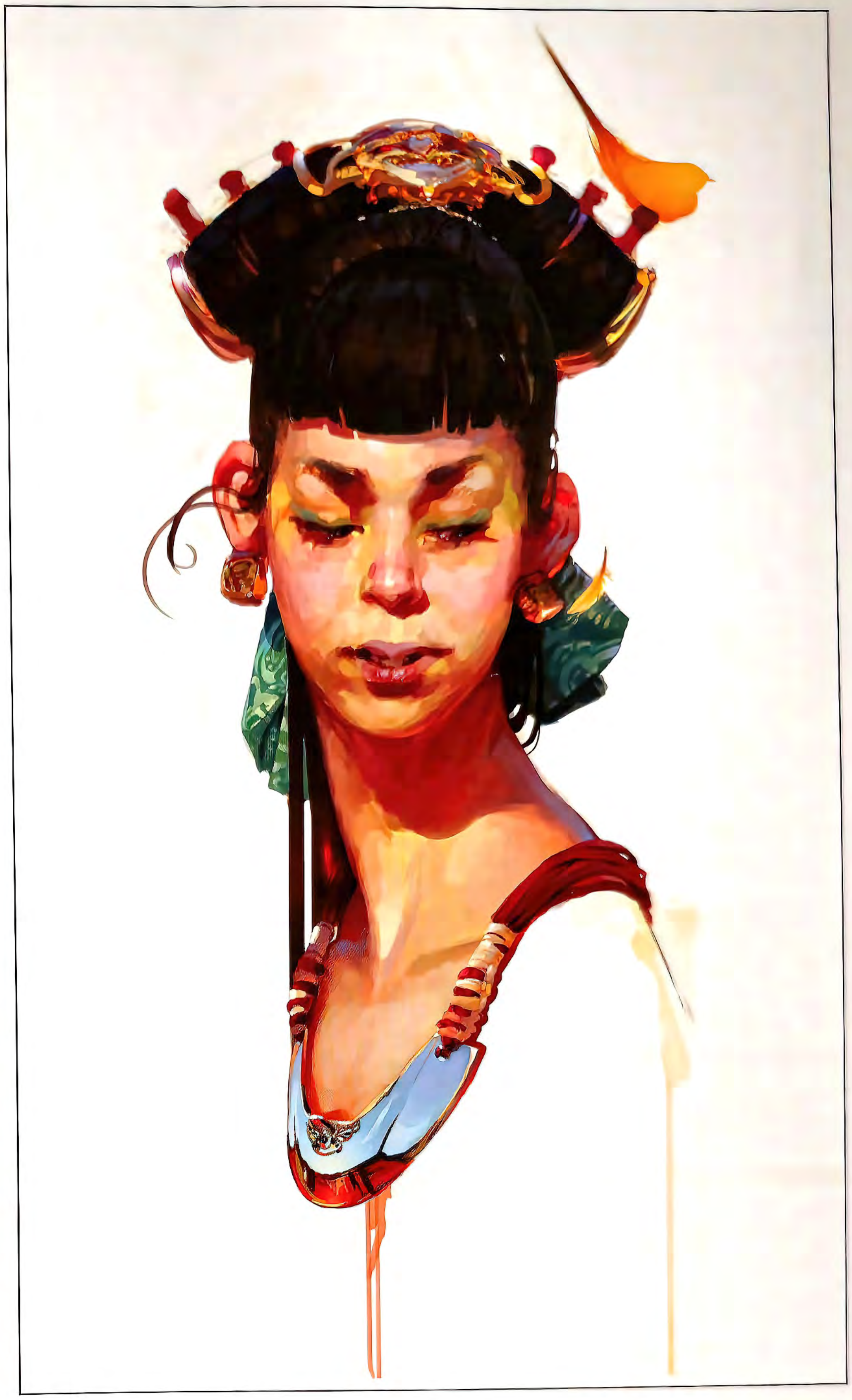


Carla Ortiz
Title: The Ghost Witch *Size:* 6"x14" *Medium:* Oil



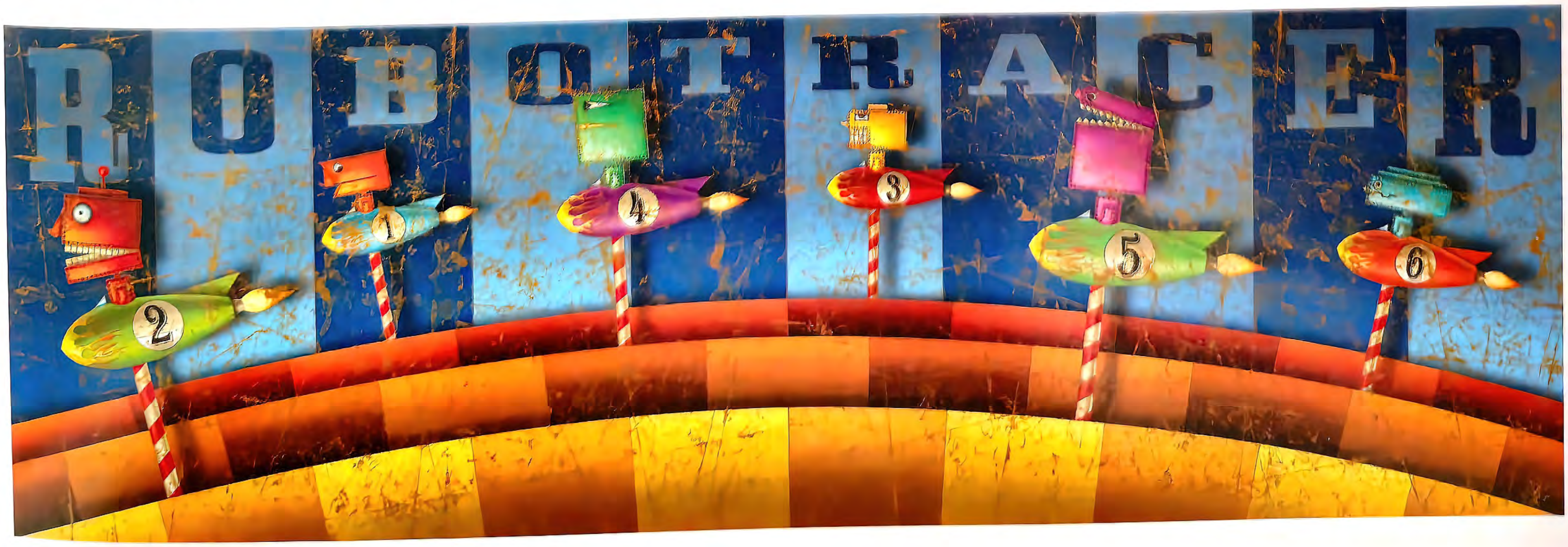
menton3

Client: Gregg & Yvette Spatz *Title:* Anima Penumbra 1 *Size:* 18"x26" *Medium:* Oil



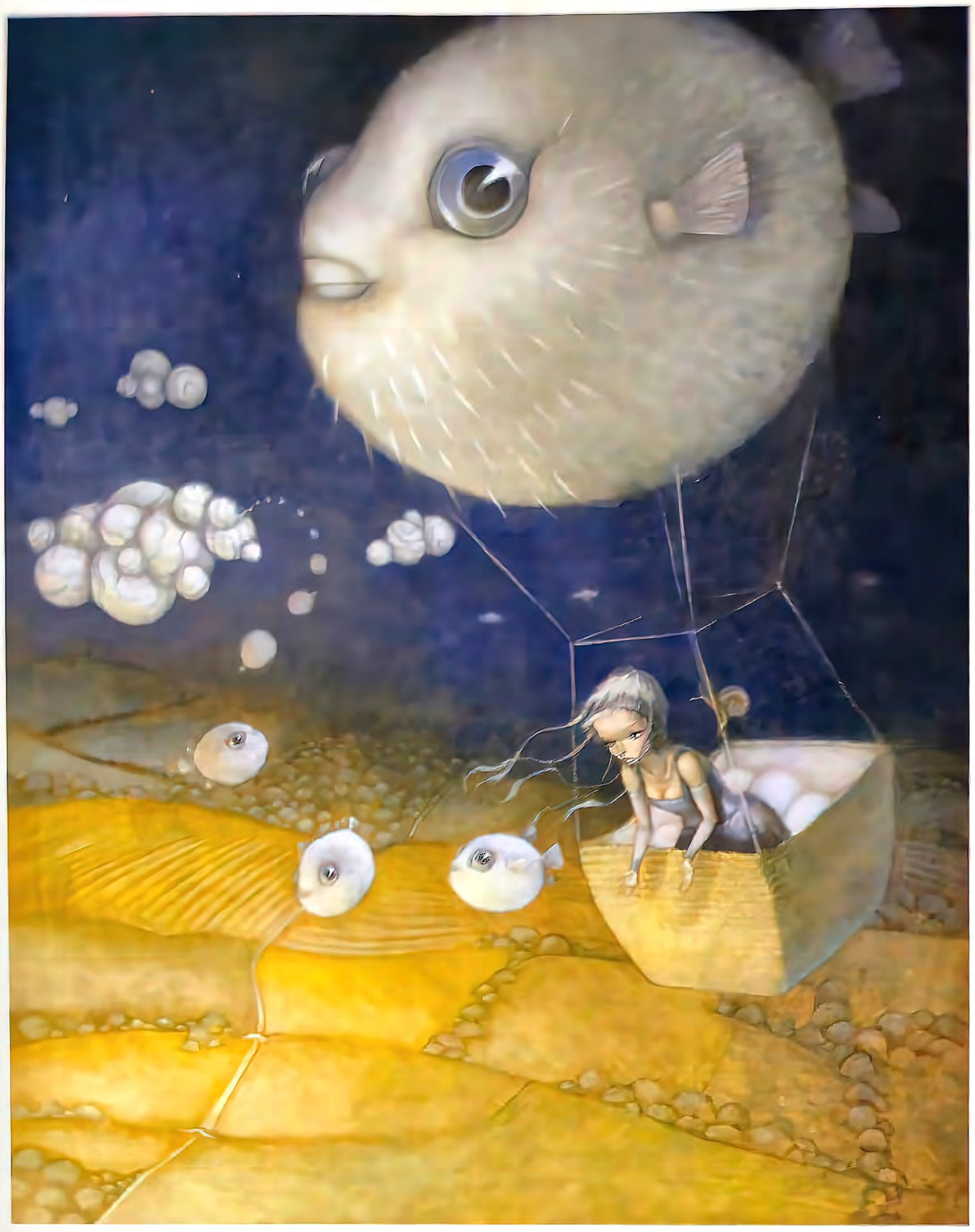
Andrew Theophilopoulos

Title: Princess of the Pleiadians *Medium:* Photoshop

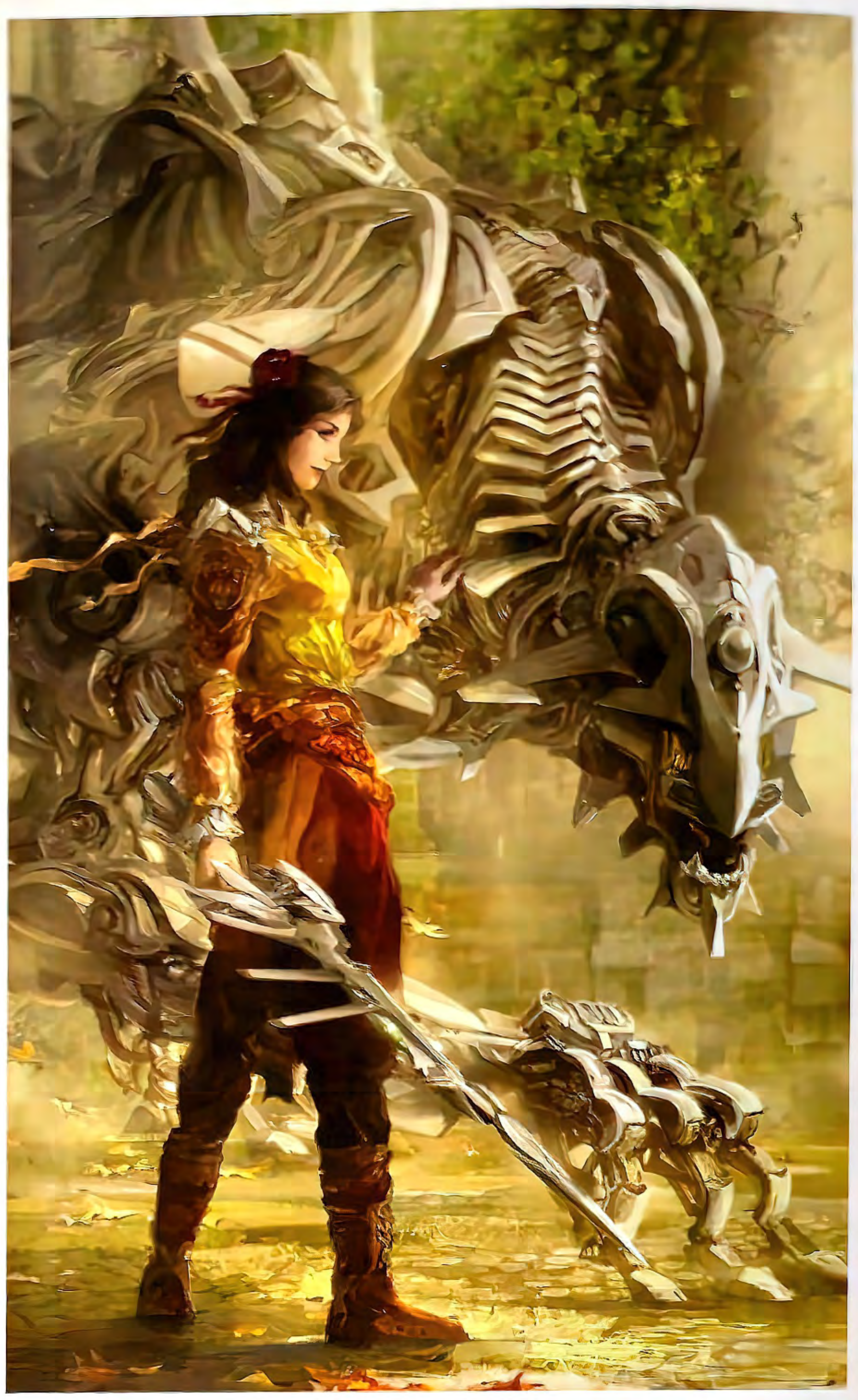


Geoffrey Aaron Harris

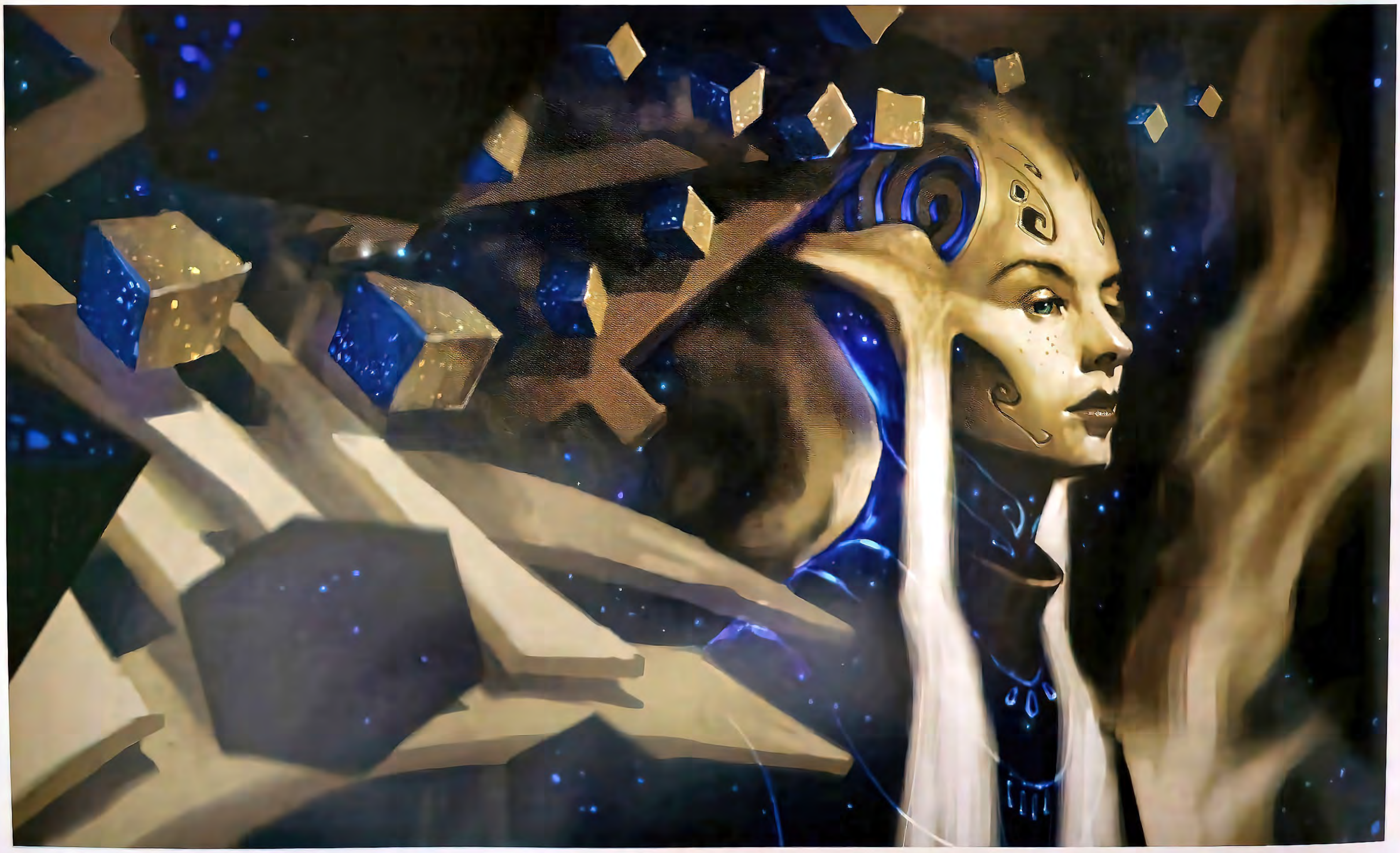
Title: Robot Racer *Size:* 36"x12" *Medium:* Digital



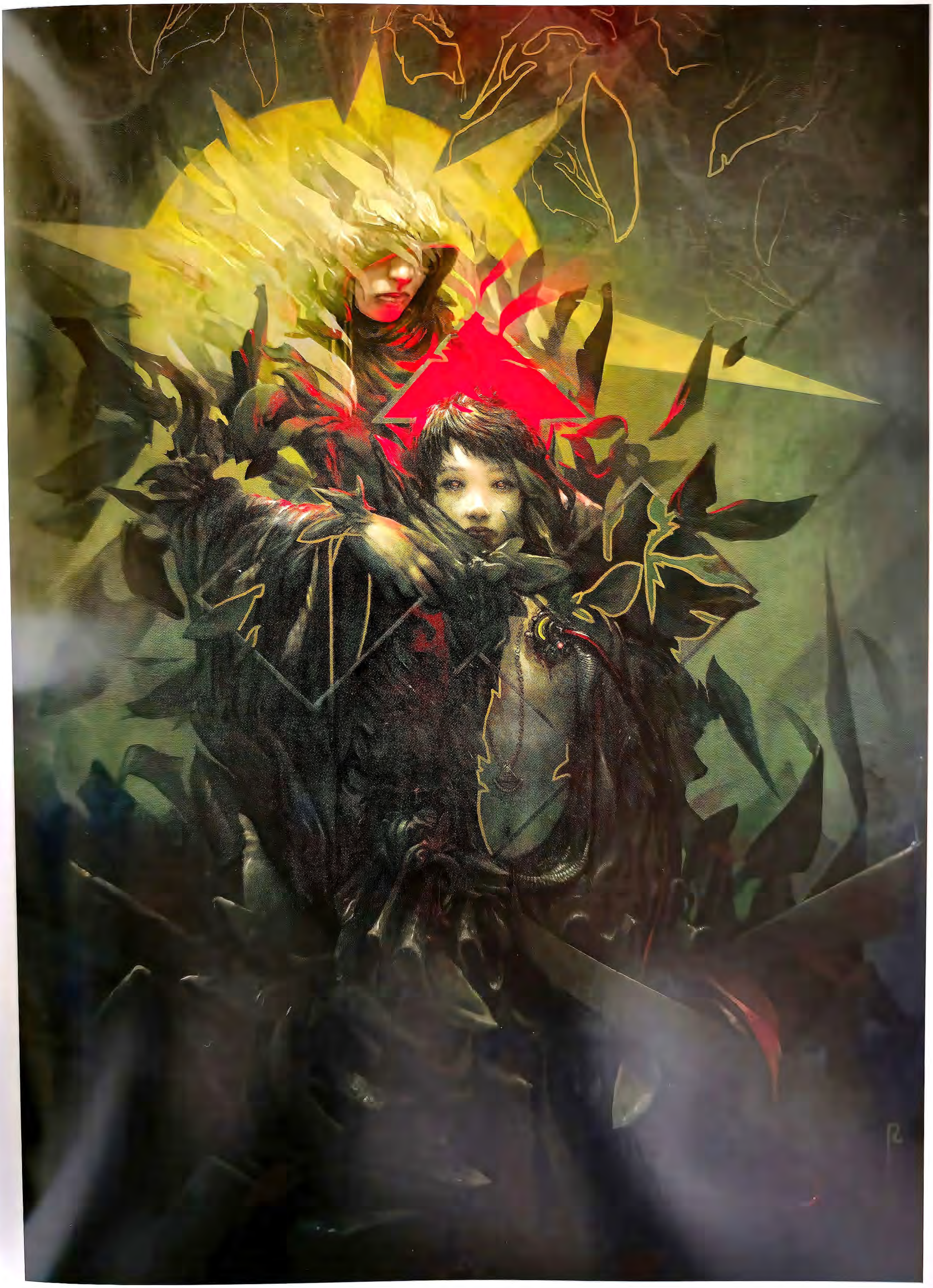
Erika Taguchi-Newton
Title: Blowfish Dream *Size:* 16"x20" *Medium:* Acrylic



Jason Cheng
Medium: Digital

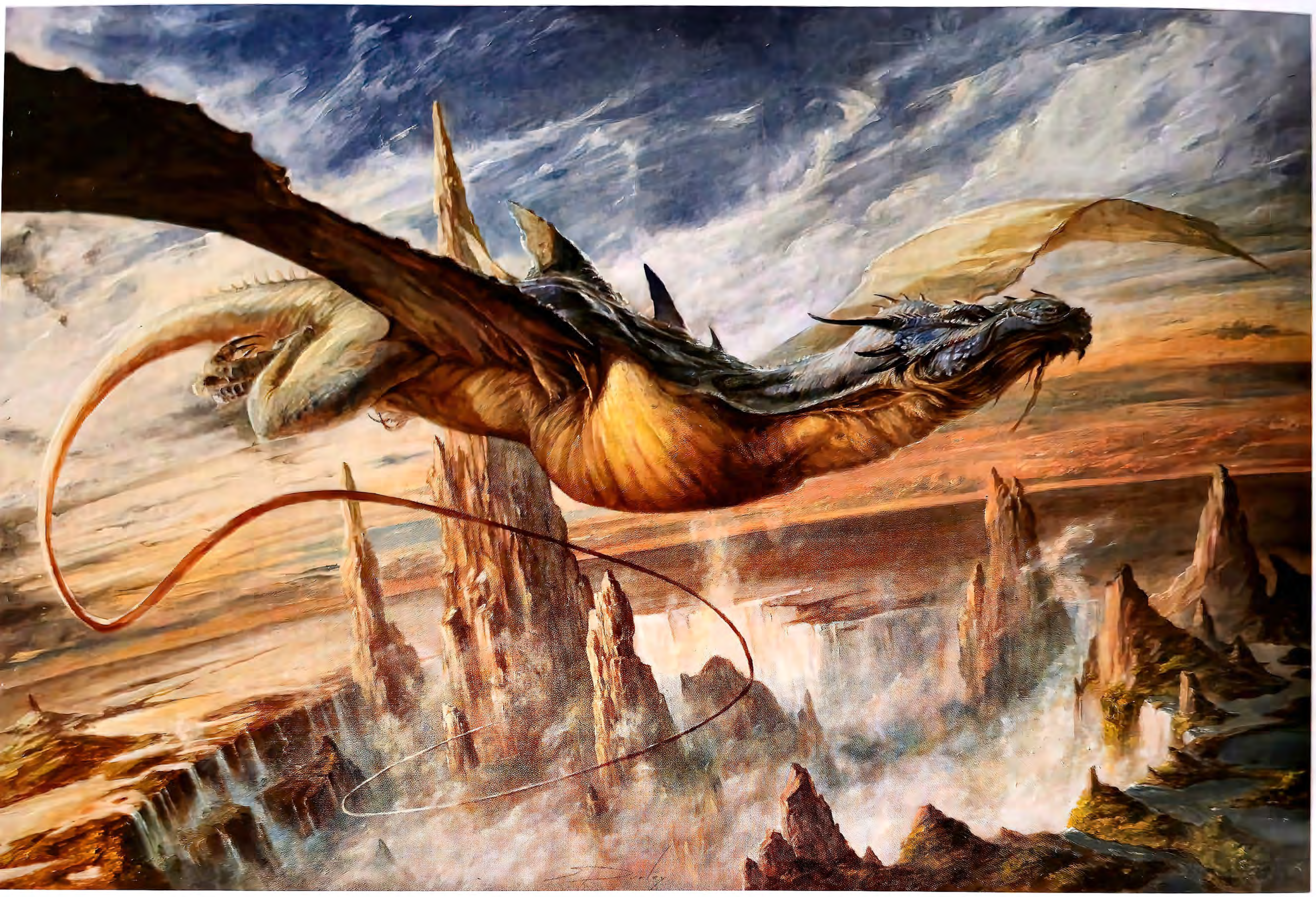


Michal Milkowski
Title: Entity of Geometry *Size:* 17"x11" *Medium:* Digital



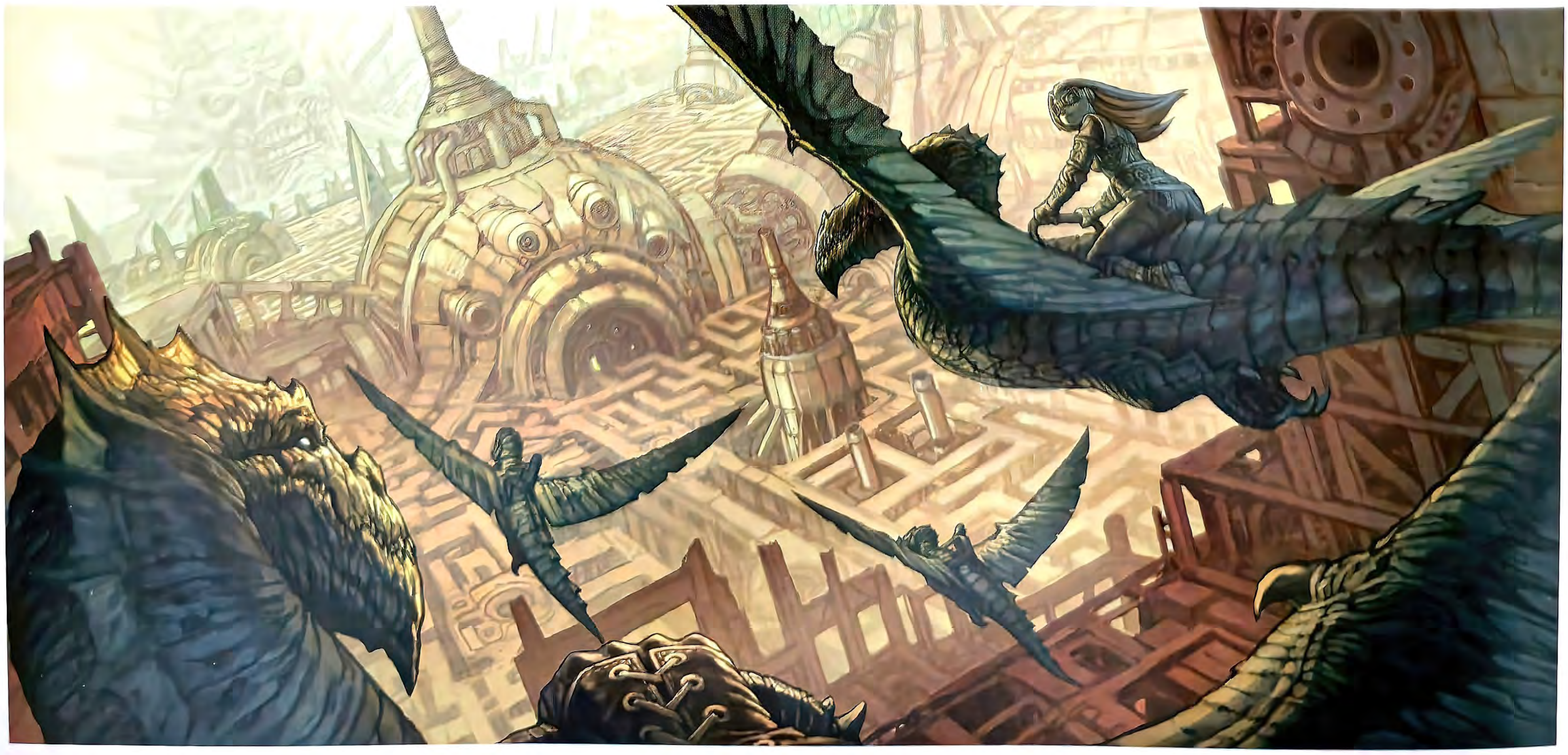
Rafael Sarmento

Title: Prodigy *Size:* 10"x14" *Medium:* Digital



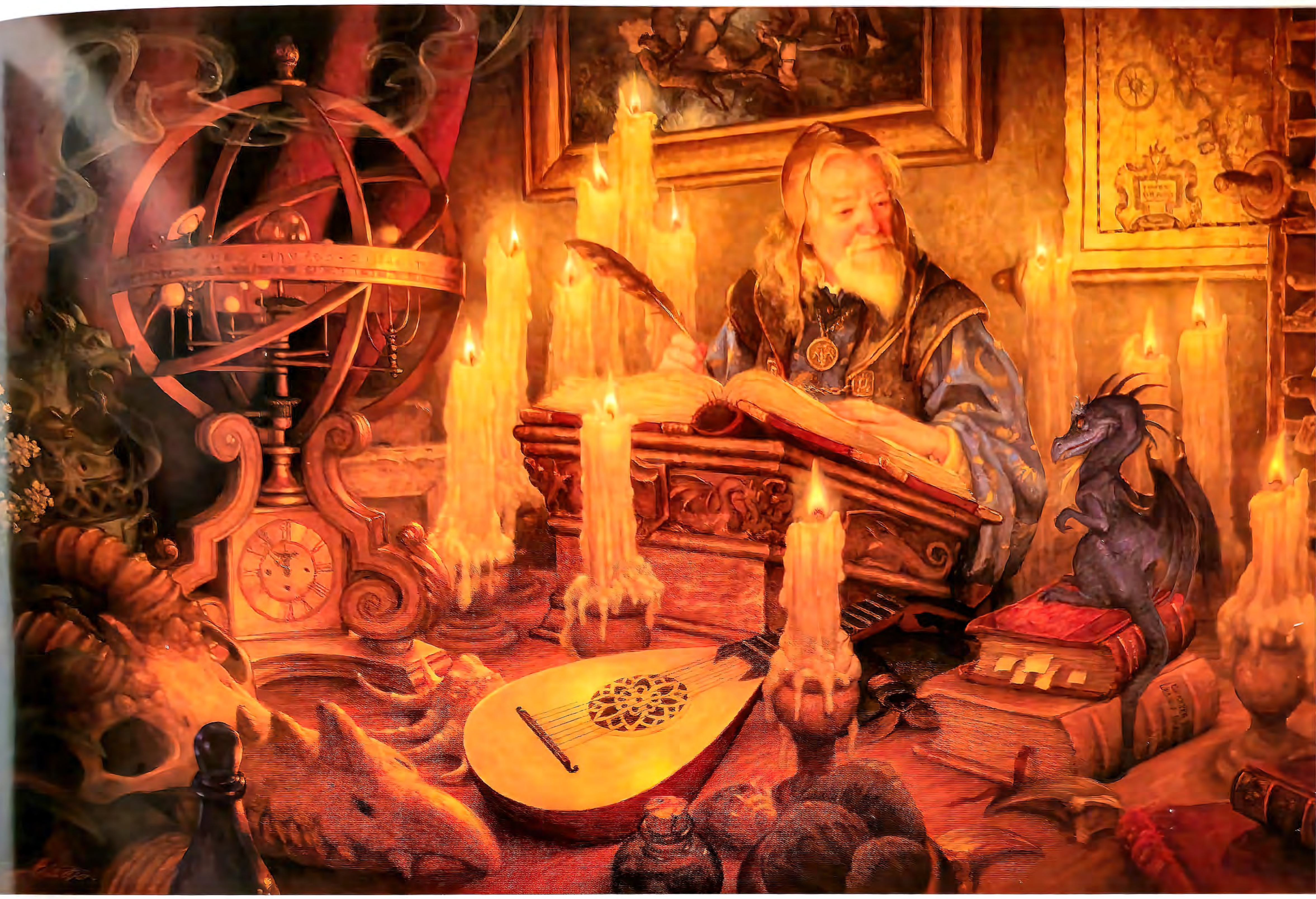
Sam Burley

Title: Keeper of Cascade *Size:* 36"x24" *Medium:* Oil



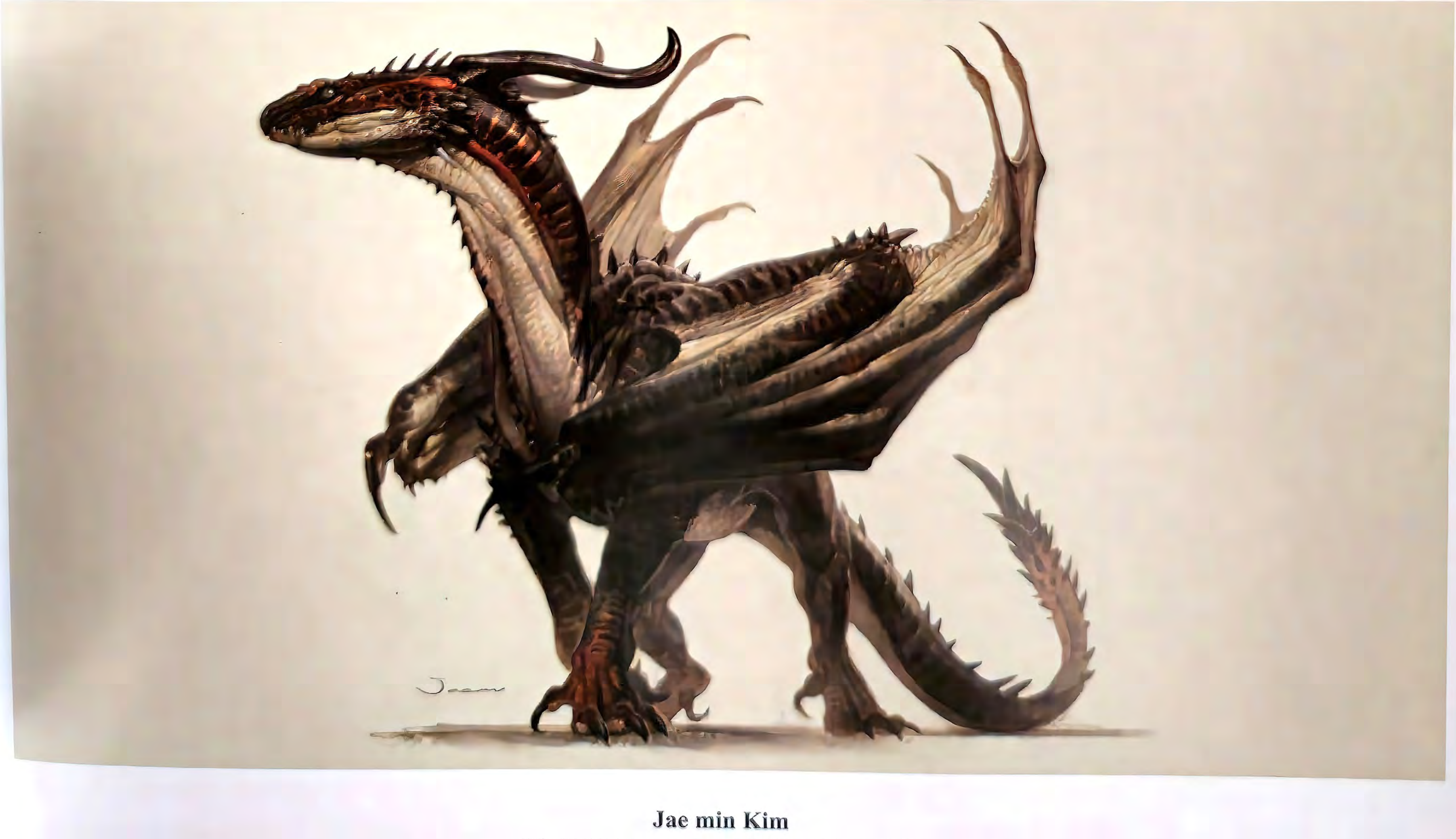
Nick Southam

Title: Machine Maze *Medium:* Digital



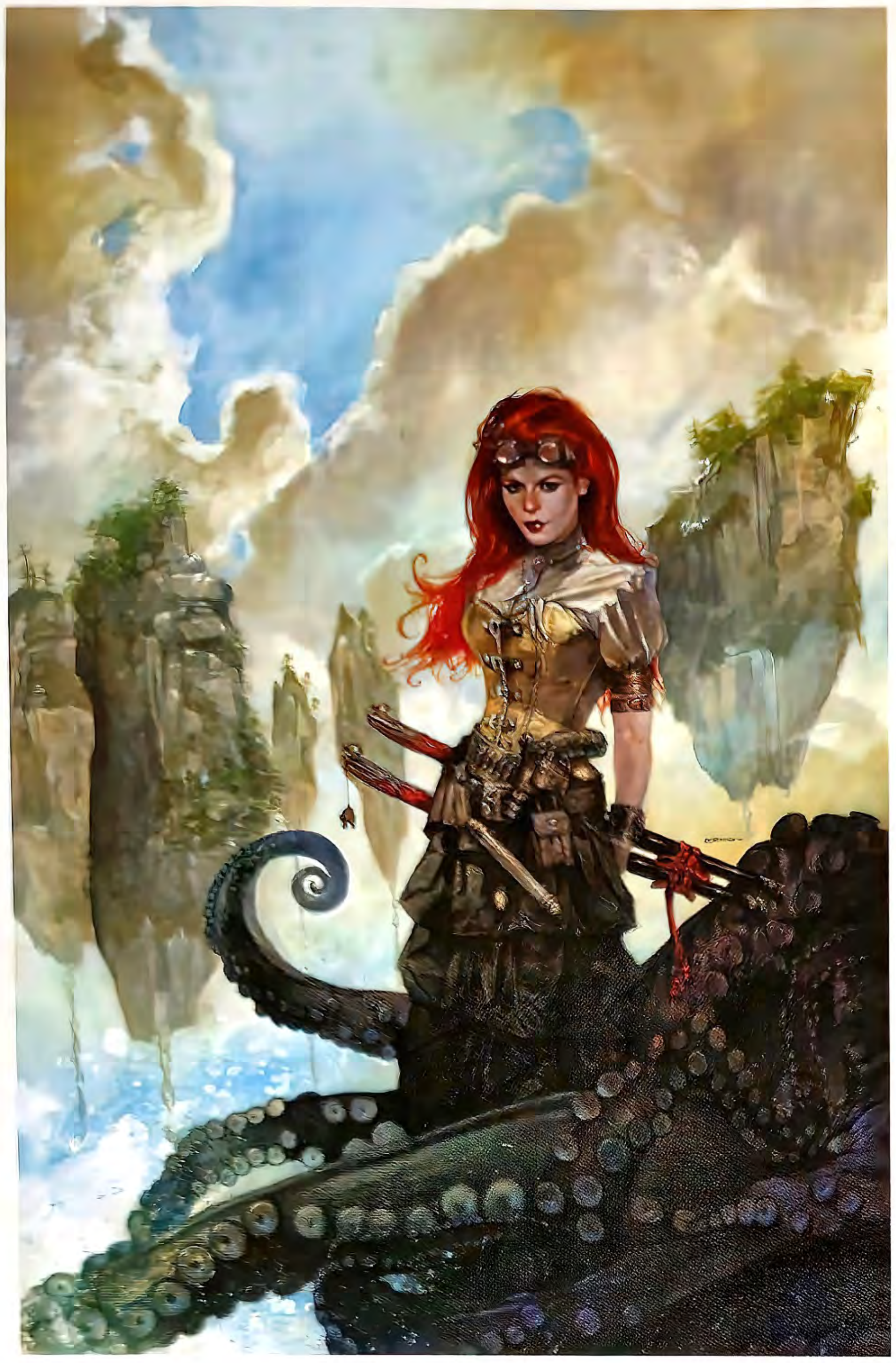
Scott Gustafson

Client: Bill Johnson *Title:* Dragon and Scribe *Size:* 40"x24" *Medium:* Oil

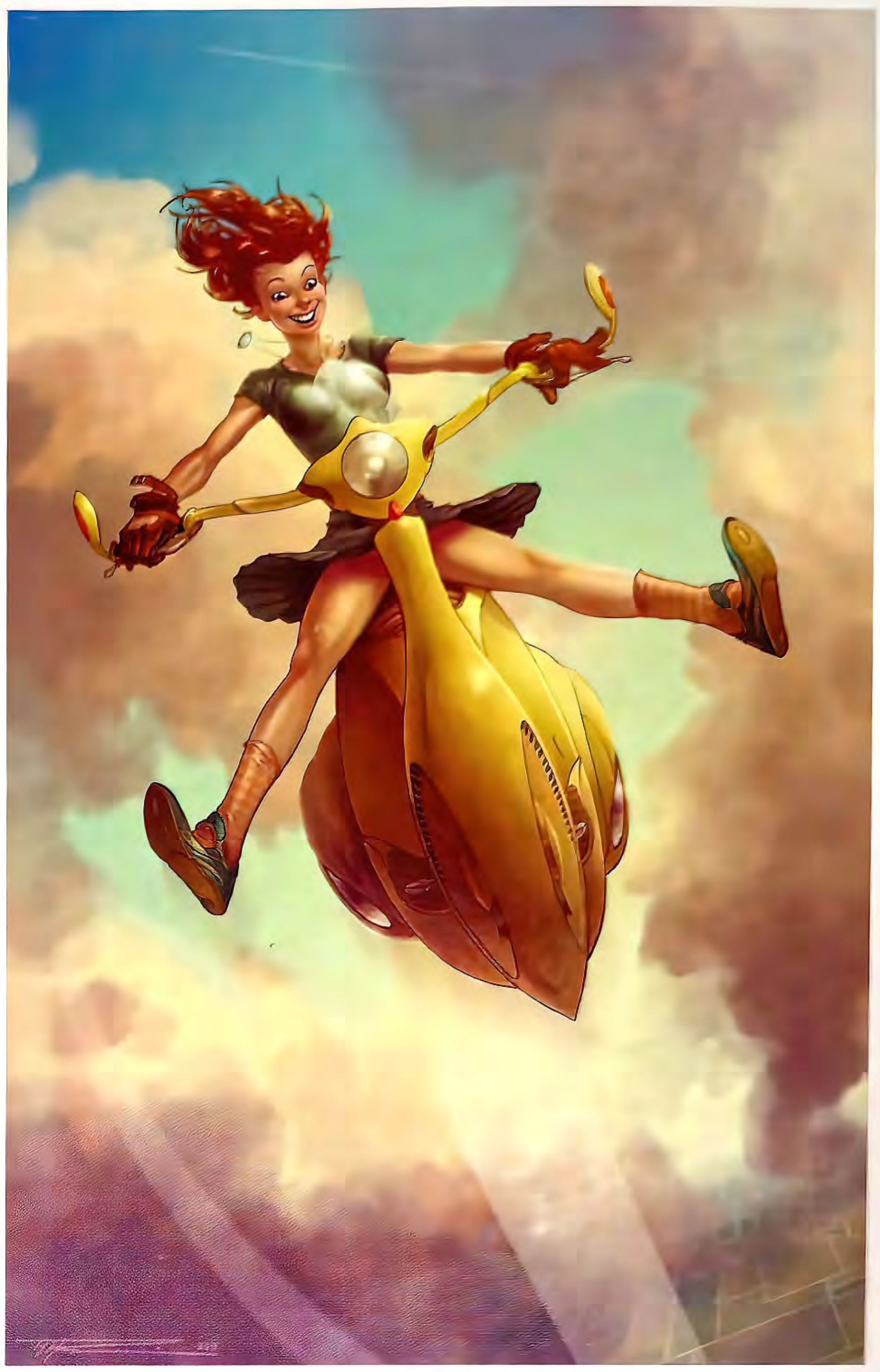


Jae min Kim

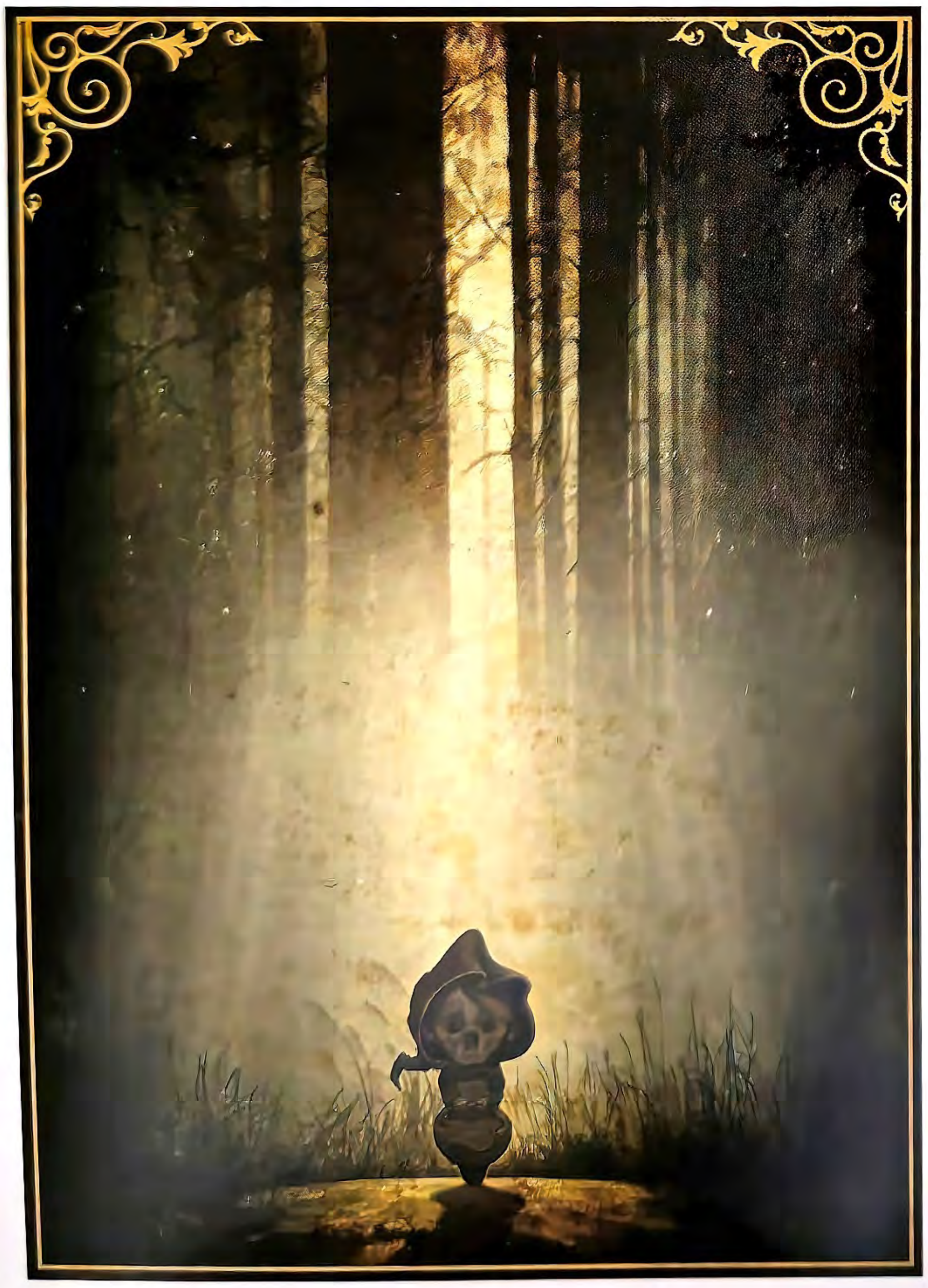
Title: Walking Dragon *Size:* 20"x14" *Medium:* Digital



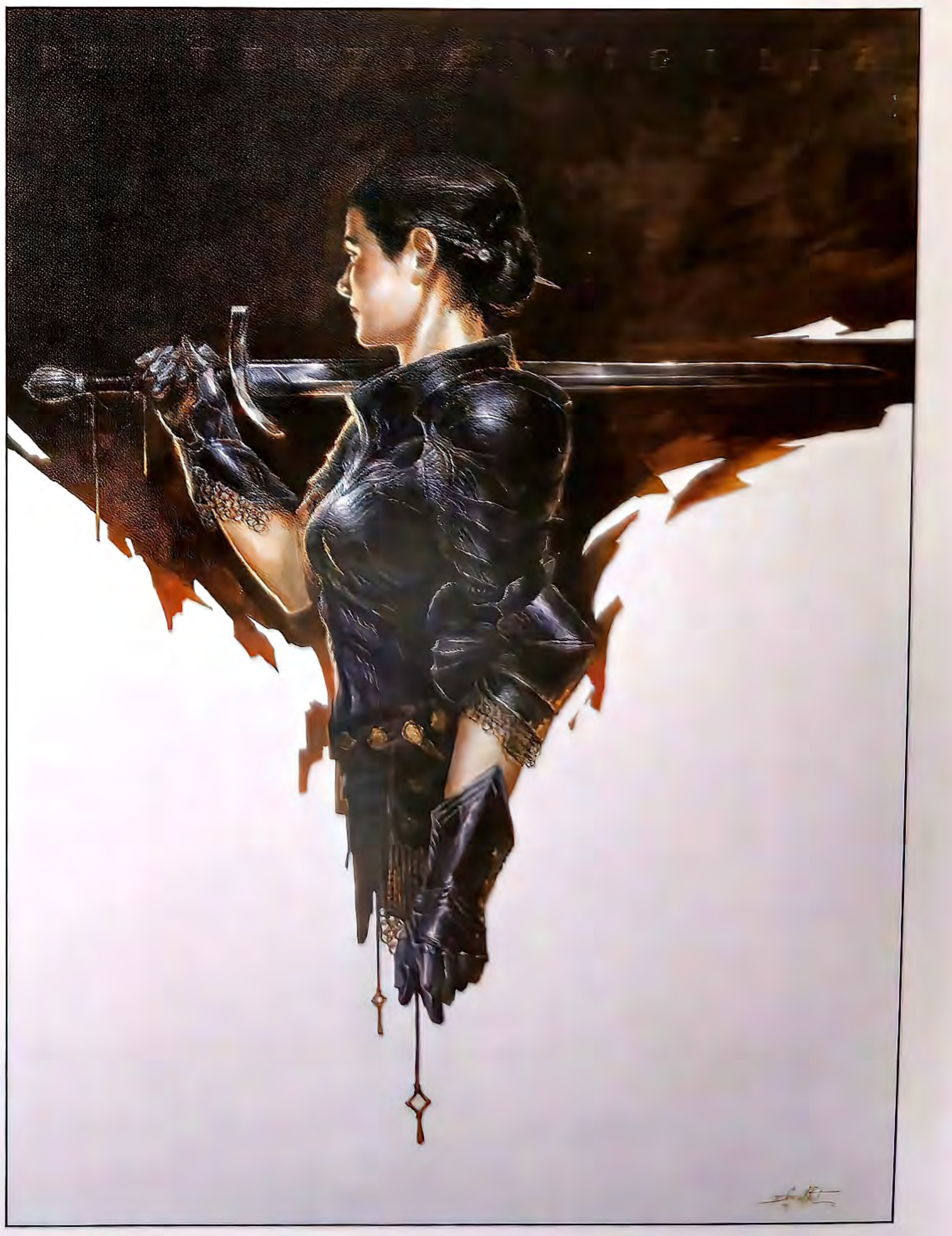
Dave Dorman
Title: PI *Size:* 24"x36" *Medium:* Oil, acrylic



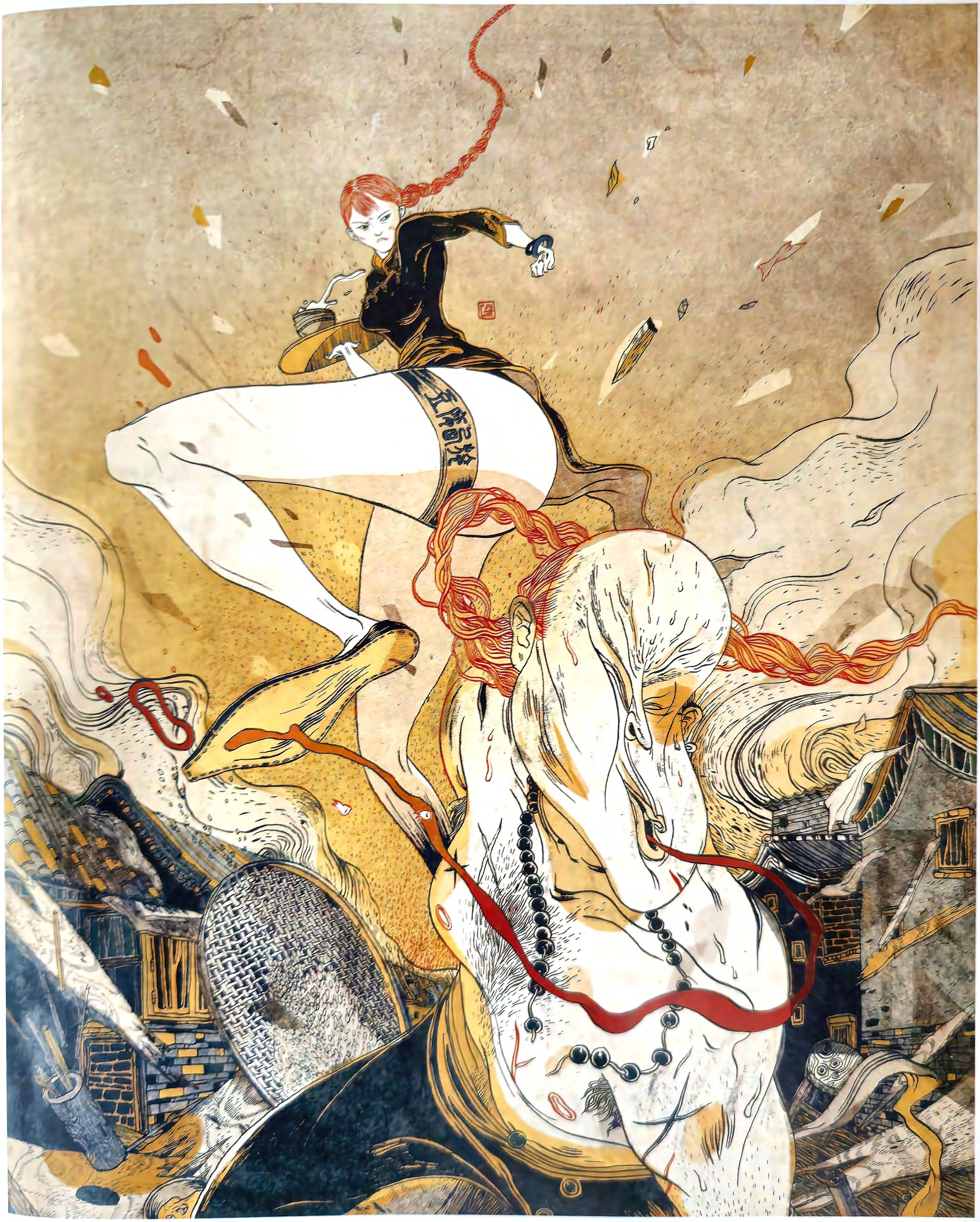
Tyler Parkinson
Title: Vespa *Size:* 11"x17" *Medium:* Digital



Vanja Todoric
Title: Little Red Riding Hood *Medium:* Digital

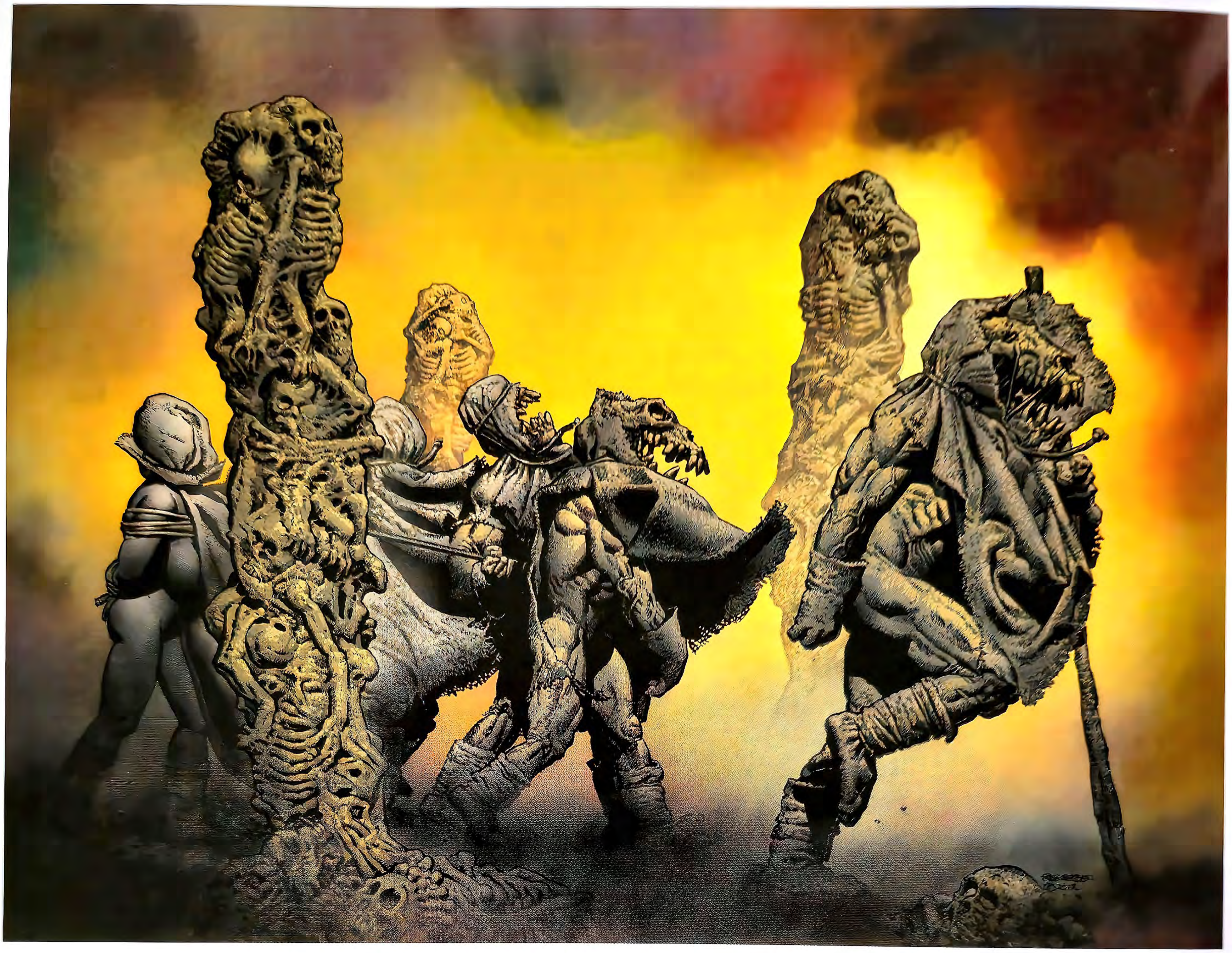


Didier Graffet
Title: De Tertia Vigilia *Size:* 29"x39" *Medium:* Acrylic on canvas



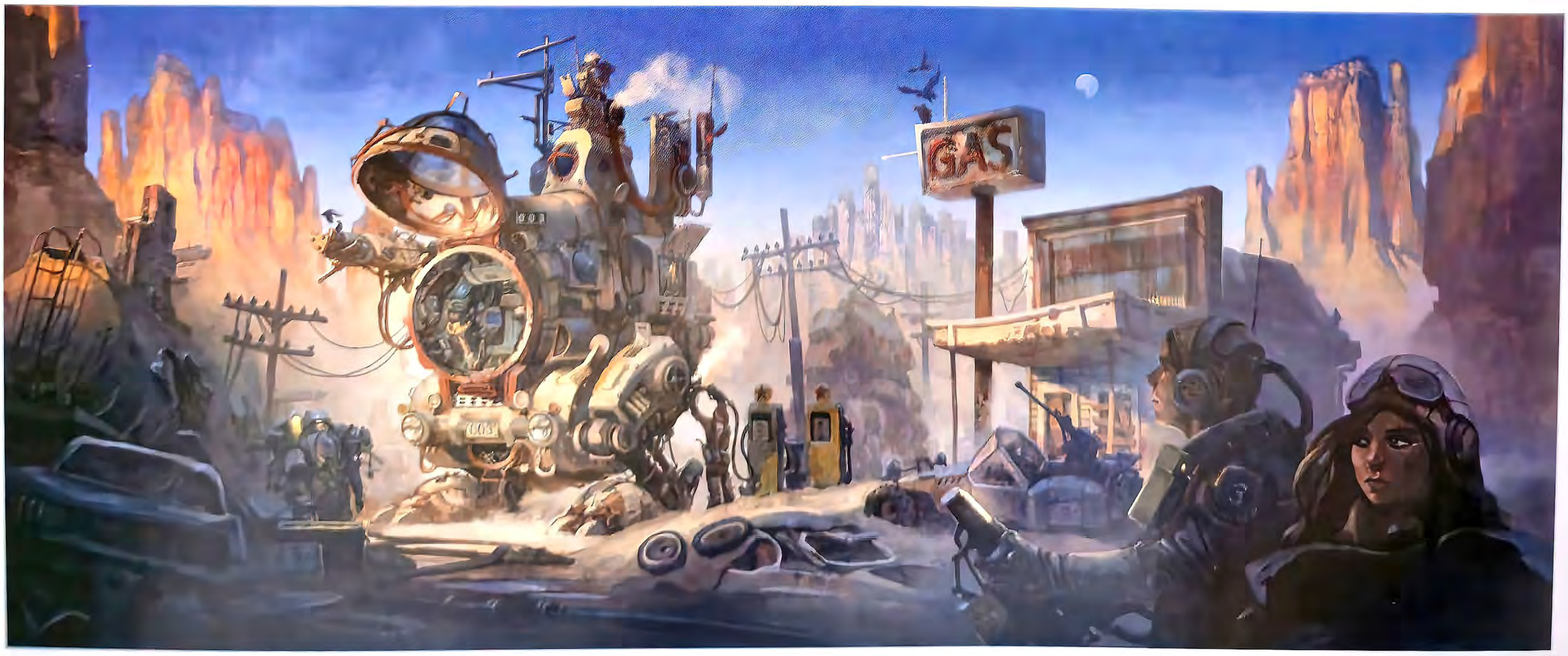
Victo Ngai

Art Director: Ryan Gattis *Client:* Meltdown Comics Gallery *Title:* Wing Chun *Size:* 16"x20" *Medium:* Mixed



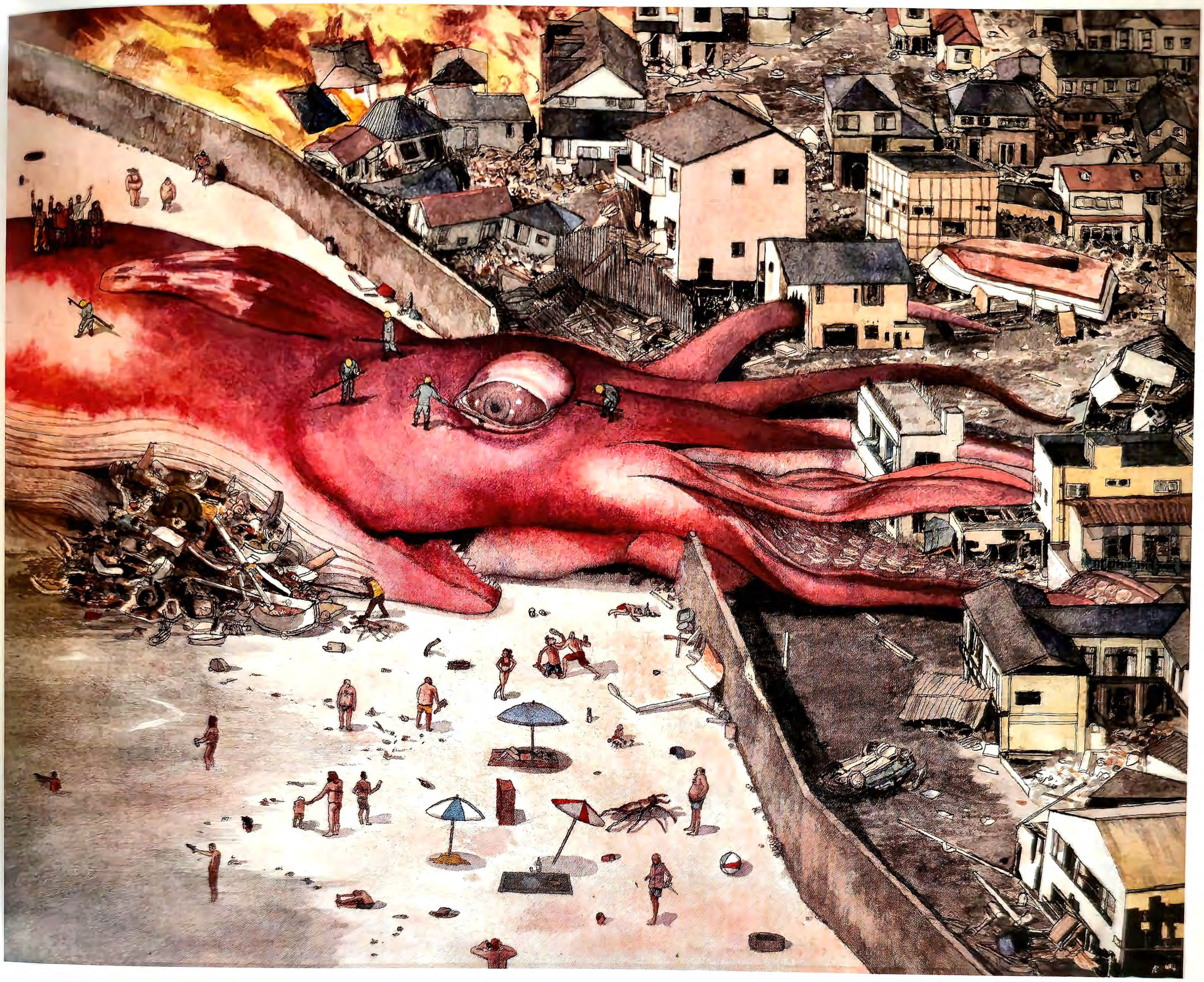
Richard Corben

Art Director: Sean O'Leary *Client:* Lore Digest *Title:* Procession *Size:* 22"x17" *Medium:* Pen & brush



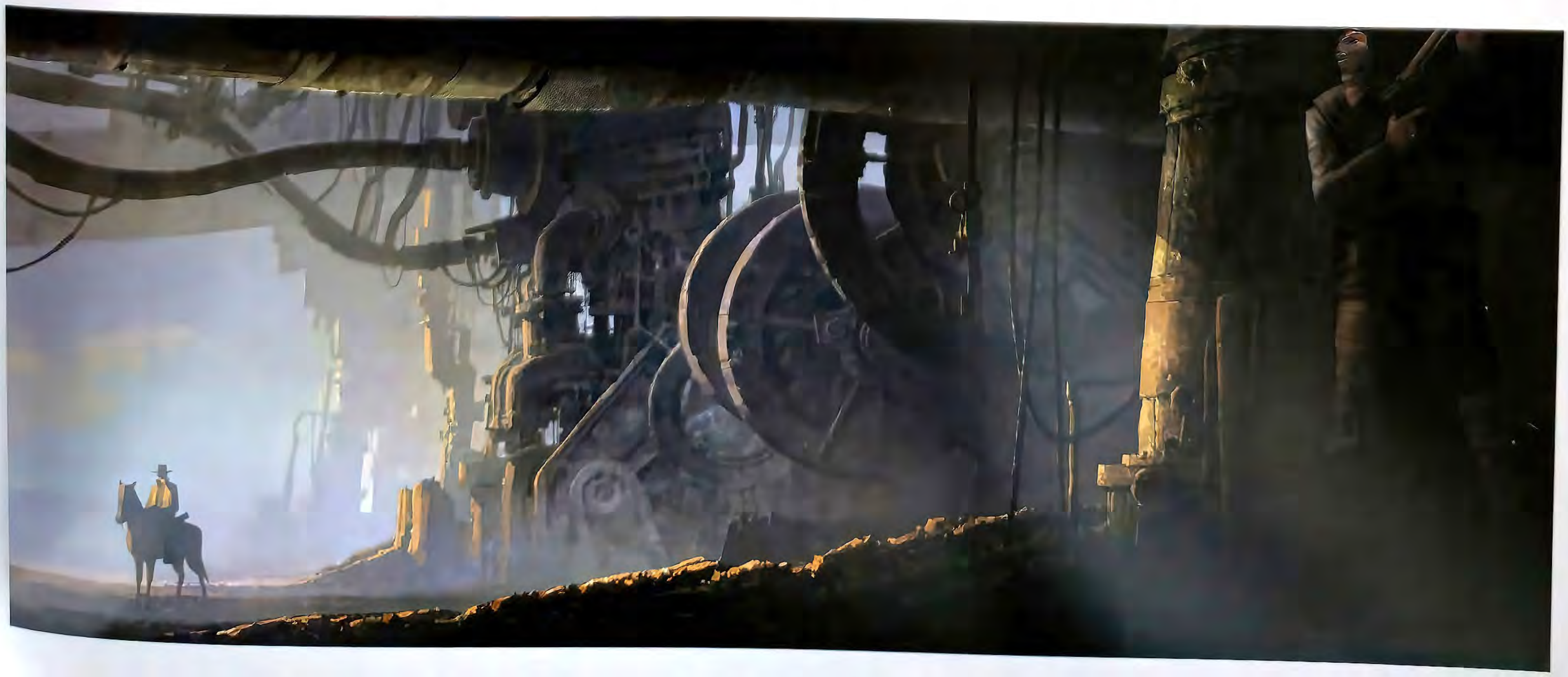
Justin Albers

Title: Westbound *Size:* 40"x16" *Medium:* Digital



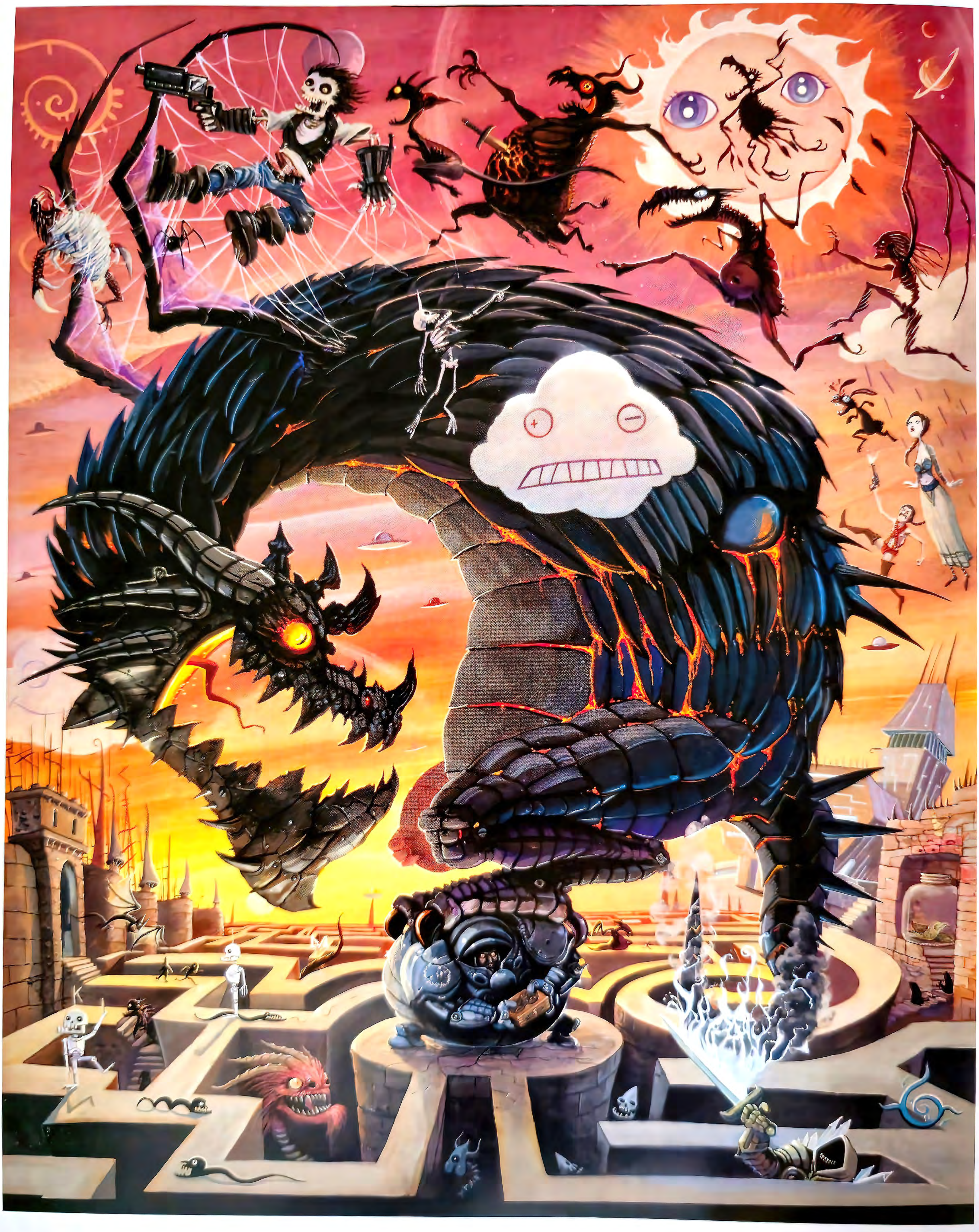
Matt Rota

Client: Copra Nason Gallery *Title:* Belly's Ocean *Size:* 14.25"x11.5" *Medium:* Ink, watercolor, acrylic



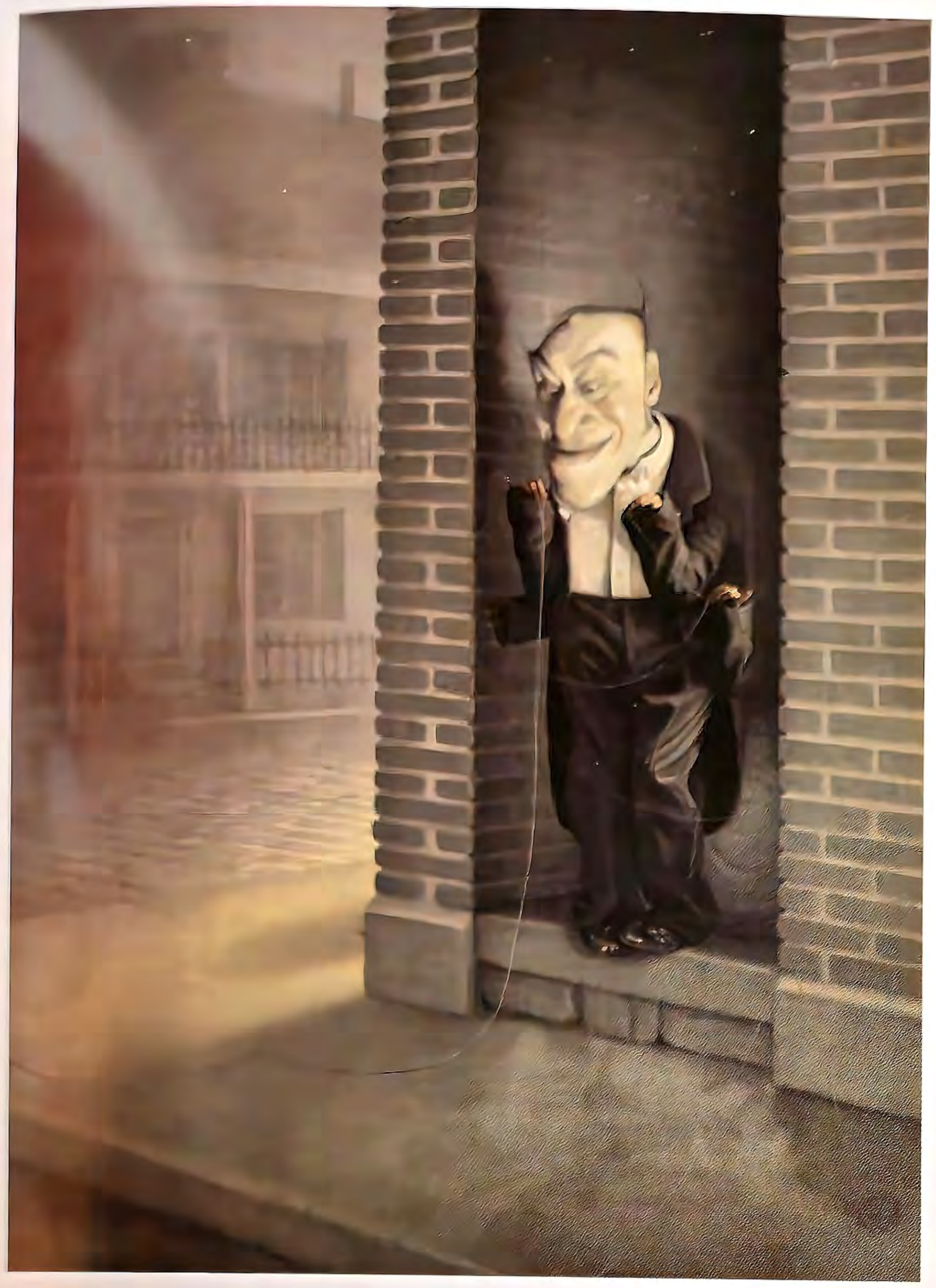
Ritche Sacilioc

Title: Uncertain *Medium:* Digital



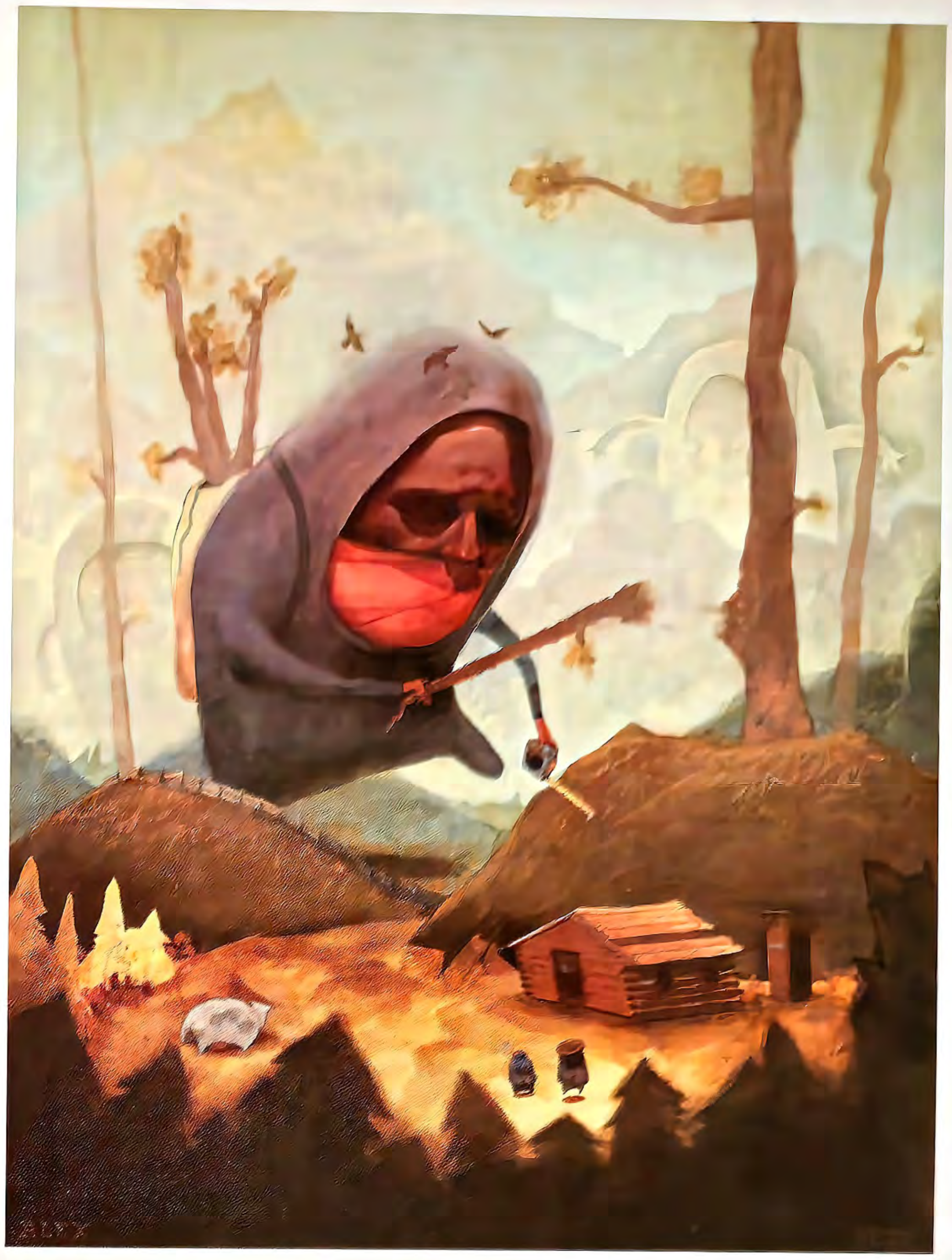
Joe Vaux

Title: Two Weeks *Size:* 24"x36" *Medium:* Acrylic on wood panel



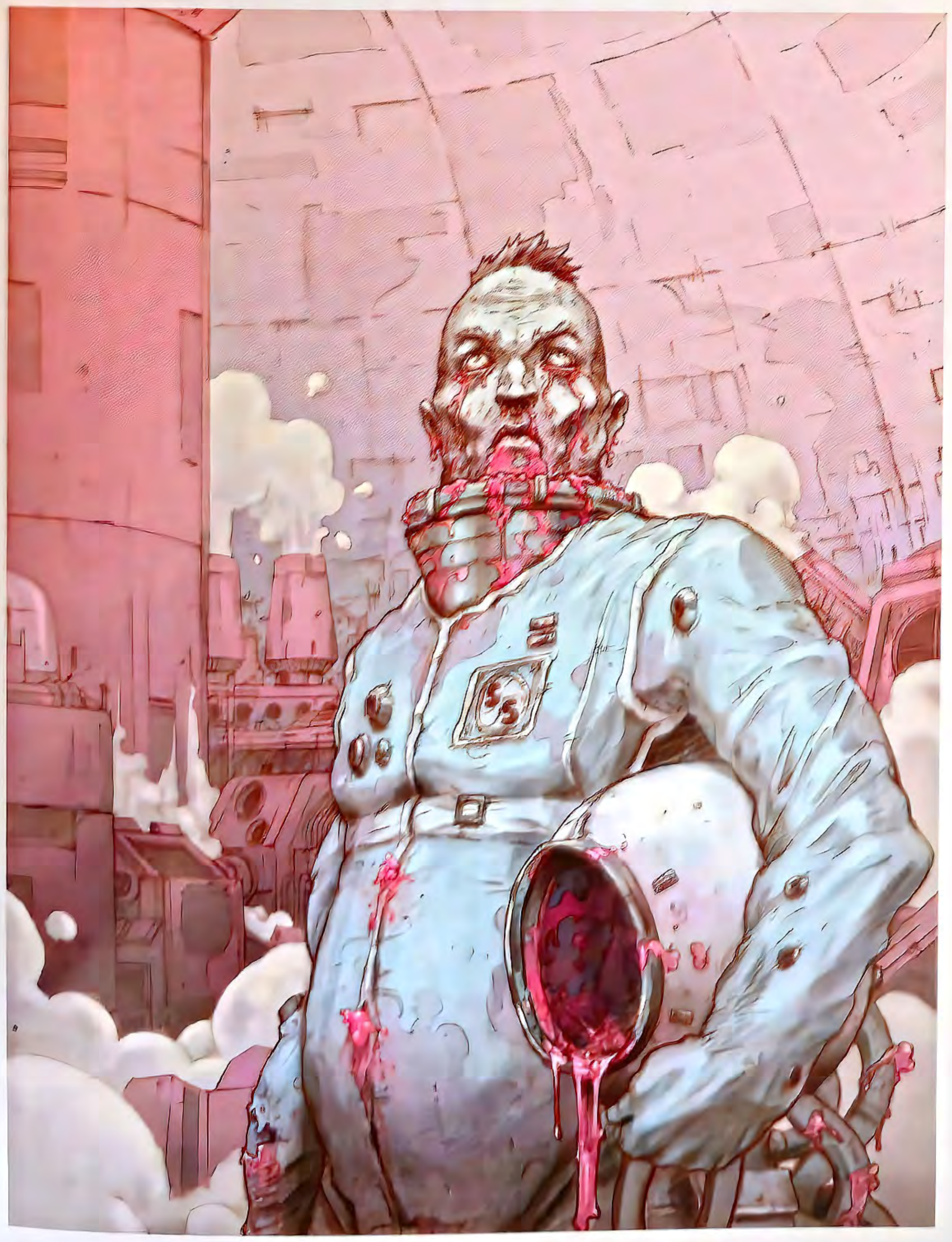
Kirk Reinert

Client: Animazing Gallery *Title:* Bug *Size:* 20"x30" *Medium:* Acrylic



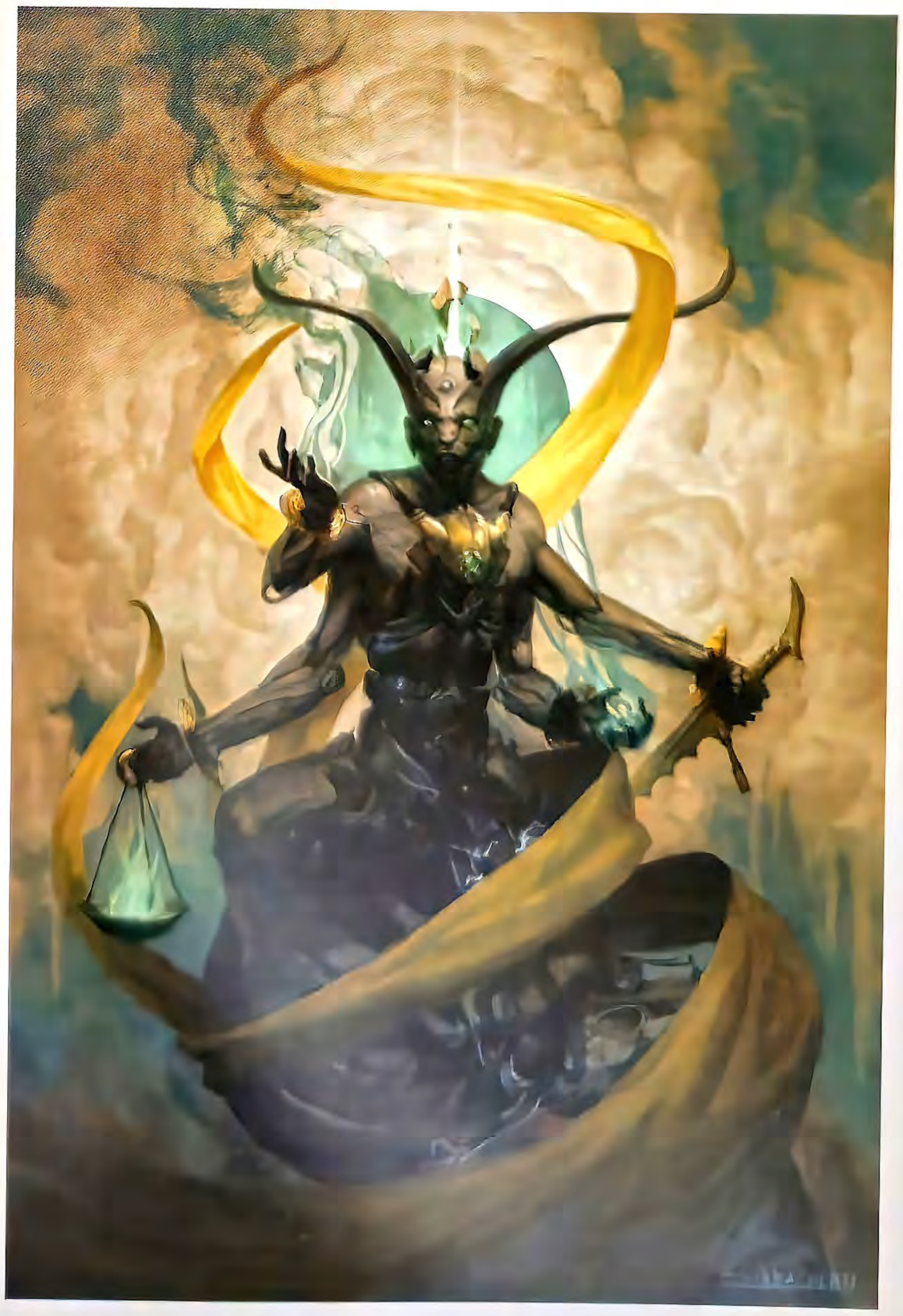
Alex Beck

Art Director: George Pratt *Title:* Bandit Carpenters *Size:* 11"x14" *Medium:* Mixed



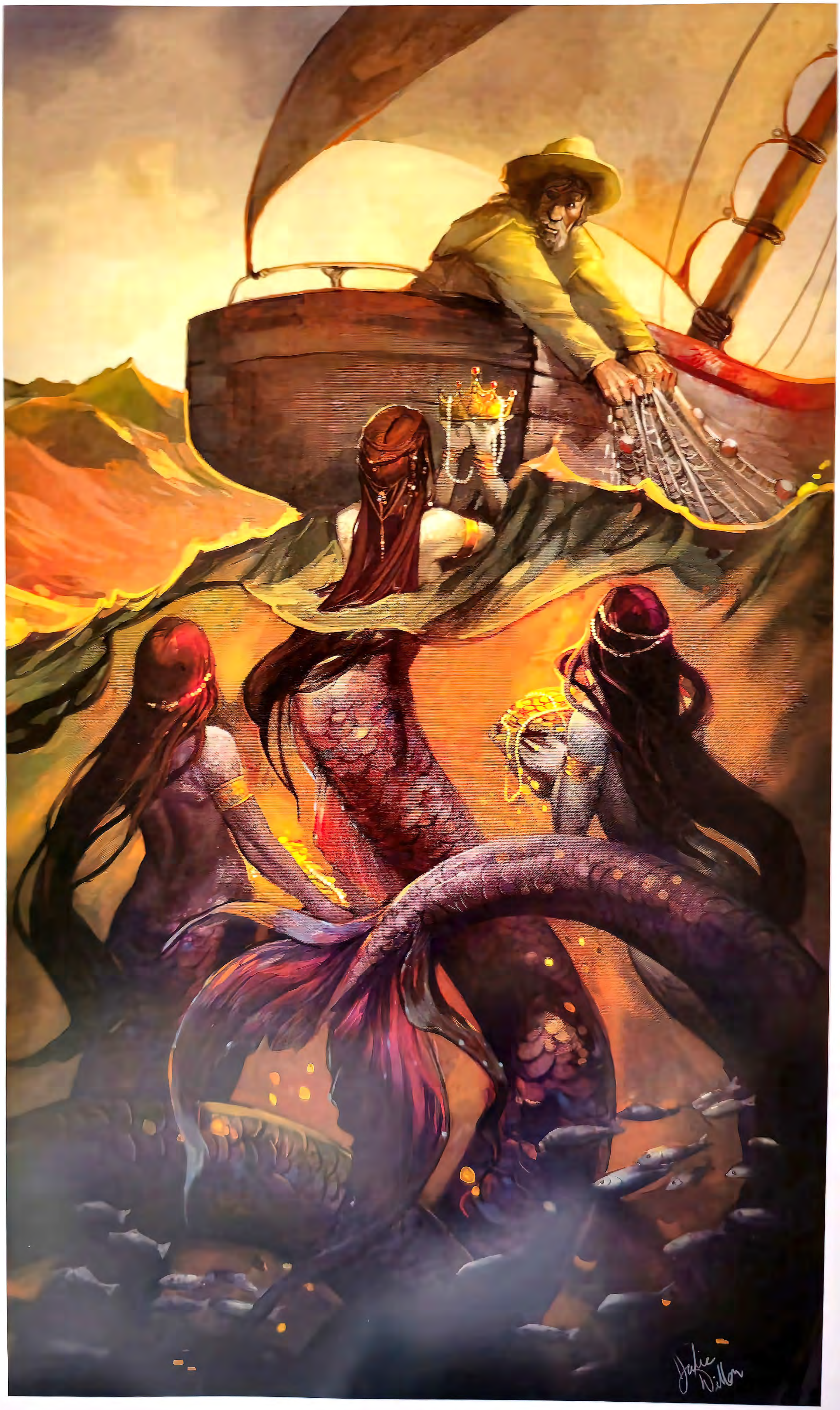
Gus Storms

Title: Void Breakers Vol. 0 *Size:* 12"x16" *Medium:* Pencil, digital



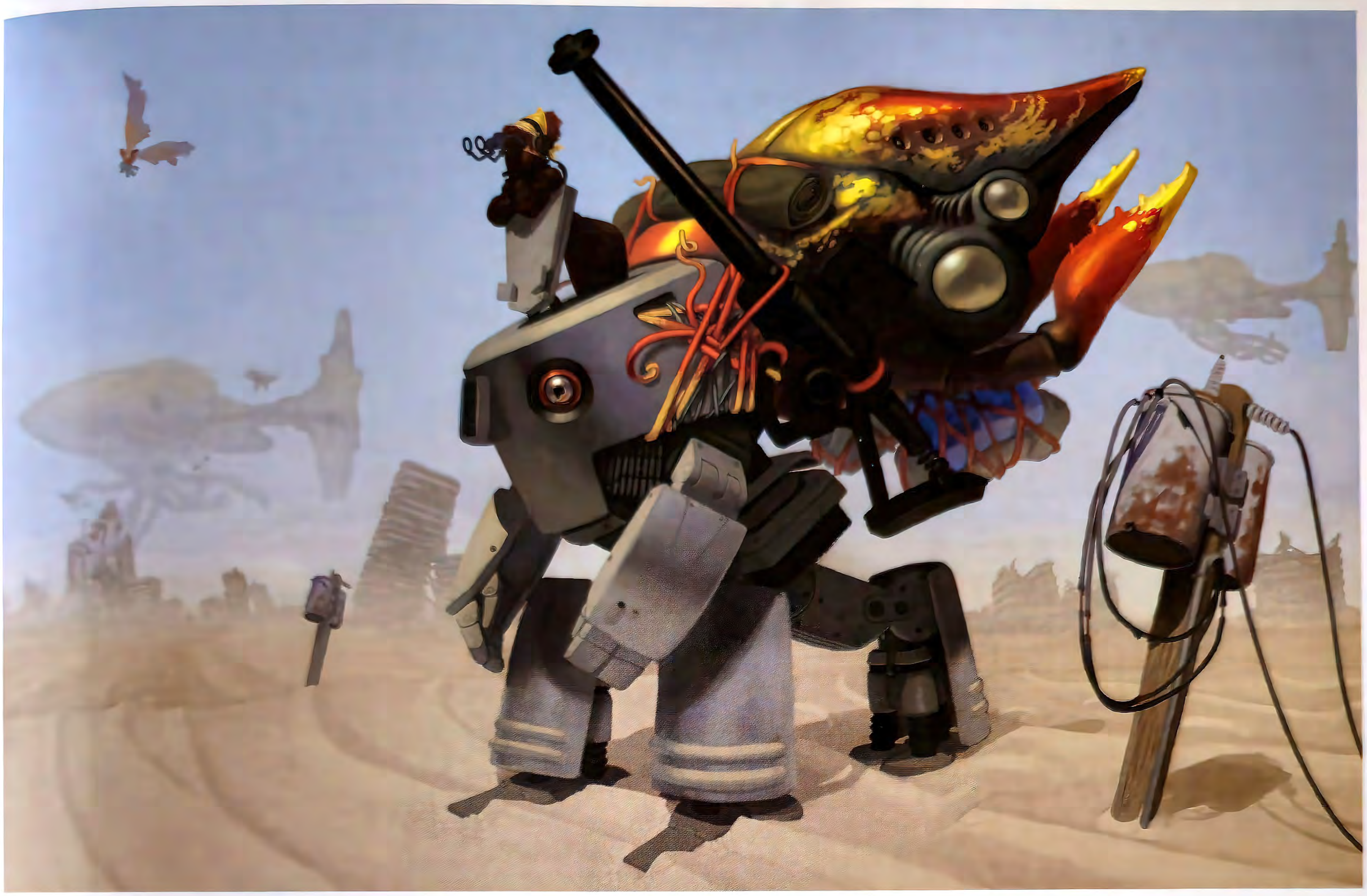
Peter Mohrbacher

Title: Mercy *Medium:* Photoshop



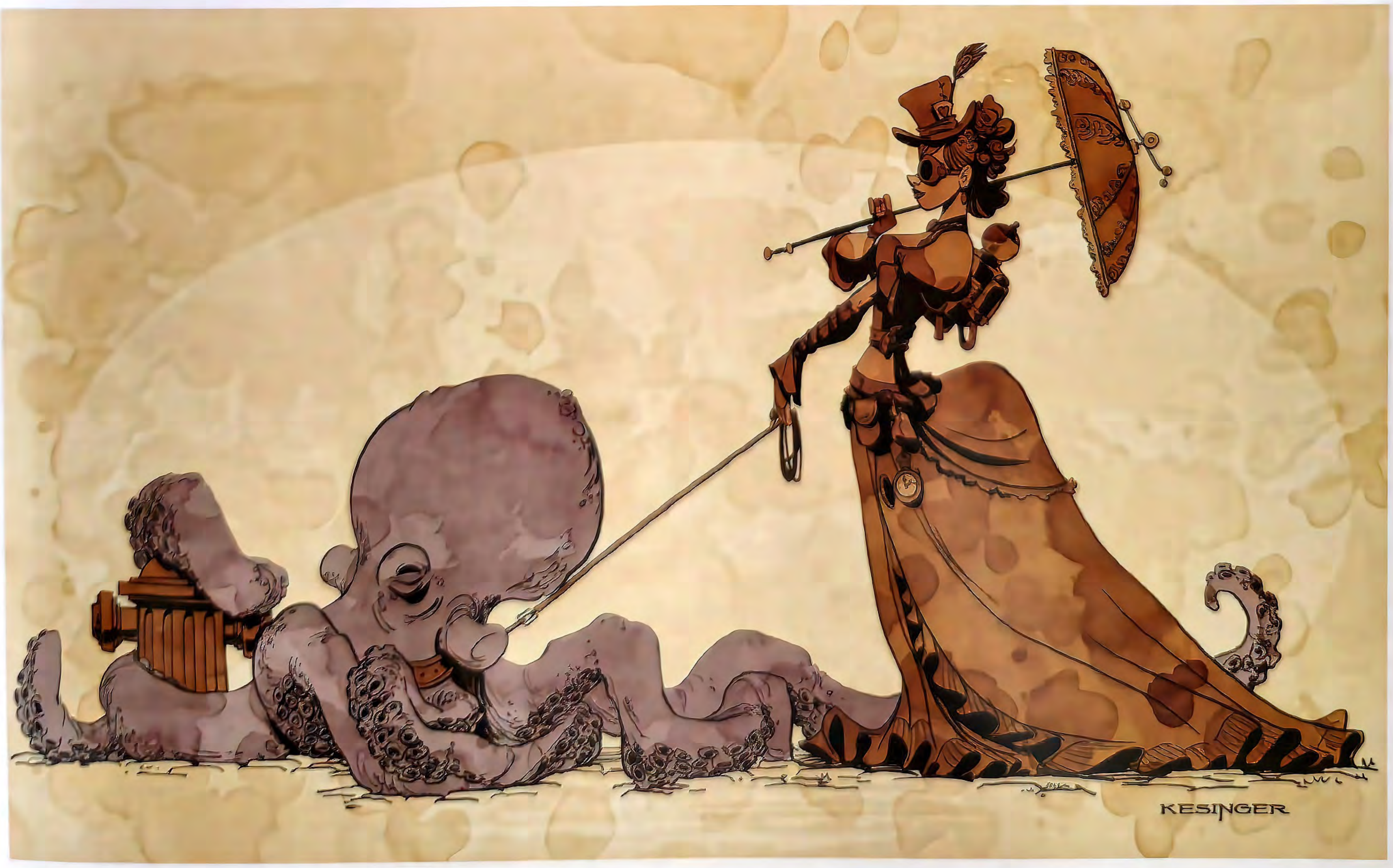
Julie Dillon

Title: Treasure from the Deep *Medium:* Digital



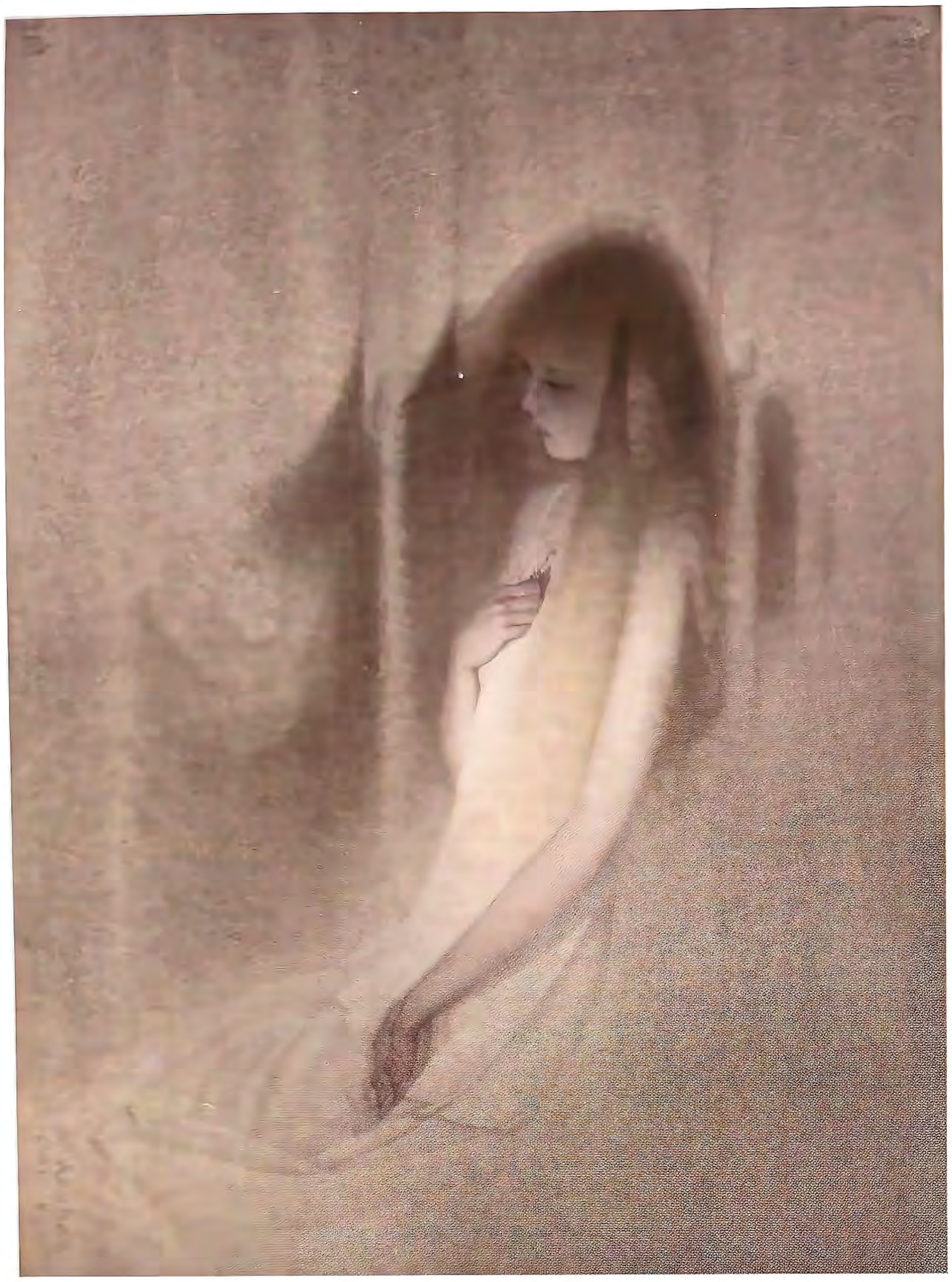
Steven Sanders

Title: Biowalker *Size:* 17"x11" *Medium:* Digital



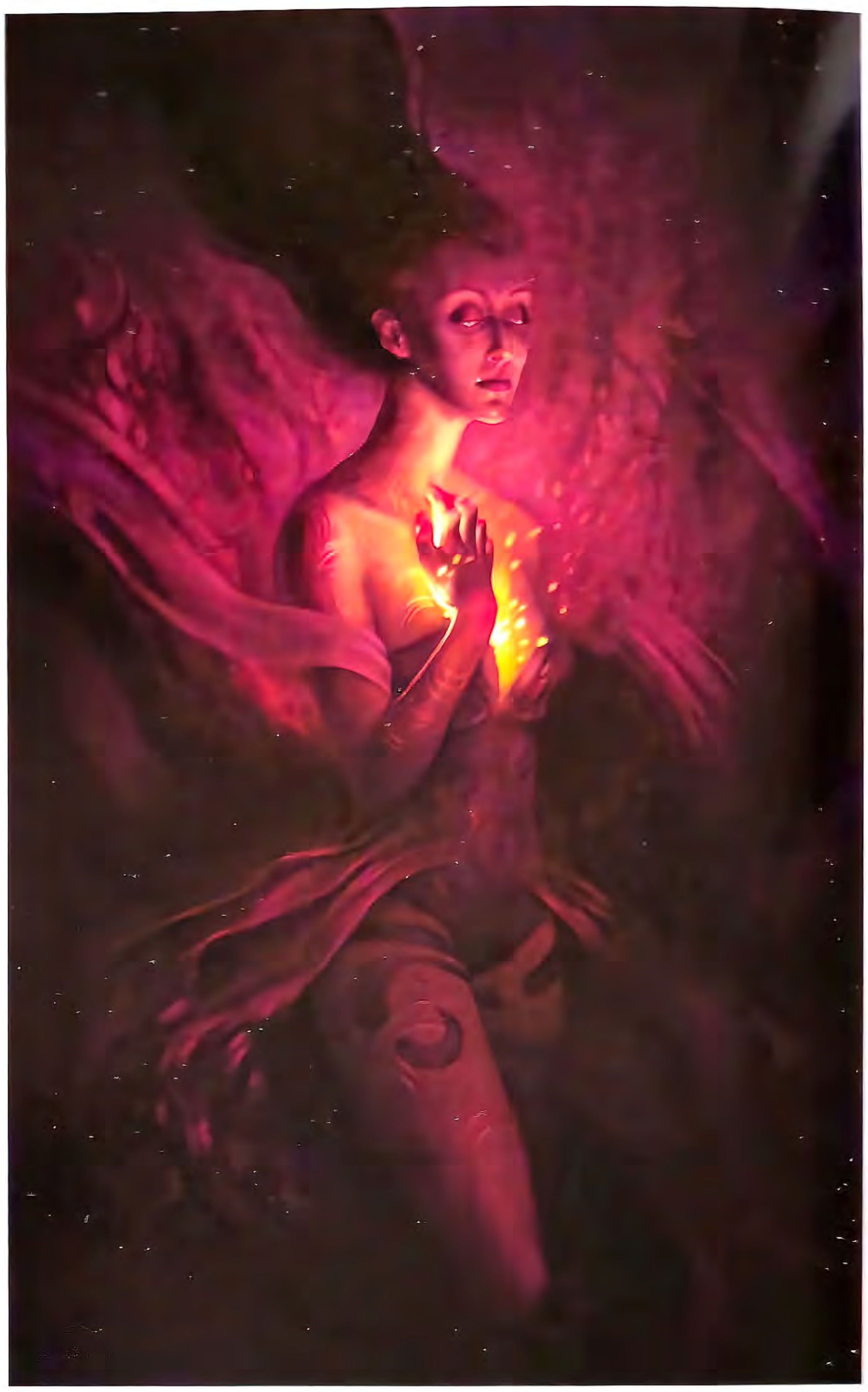
Brian Kesinger

Title: Walkies for Otto *Size:* 17"x11" *Medium:* Digital



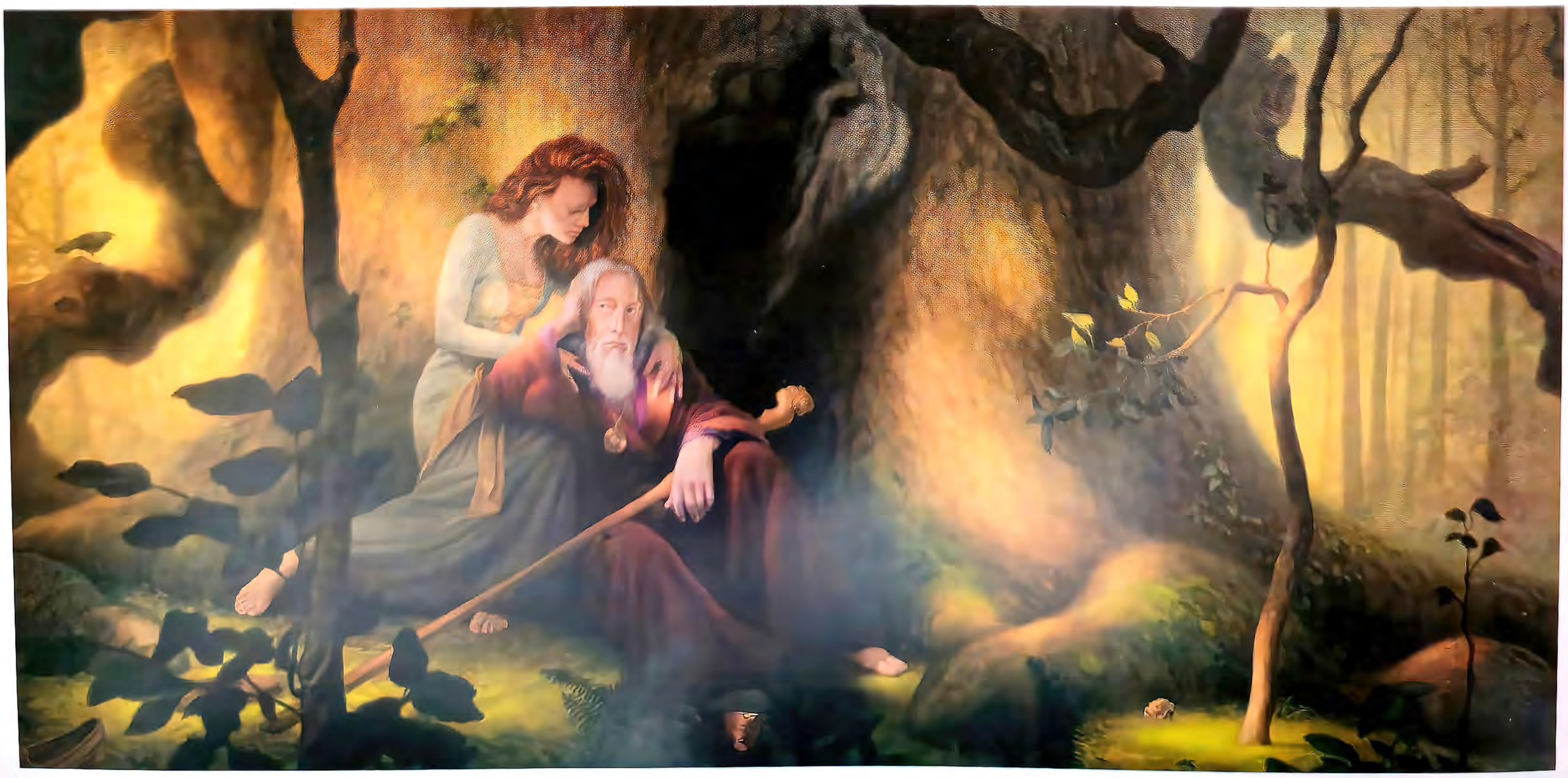
Eric Fortune

Title: Lilith *Size:* 22"x30" *Medium:* Acrylic



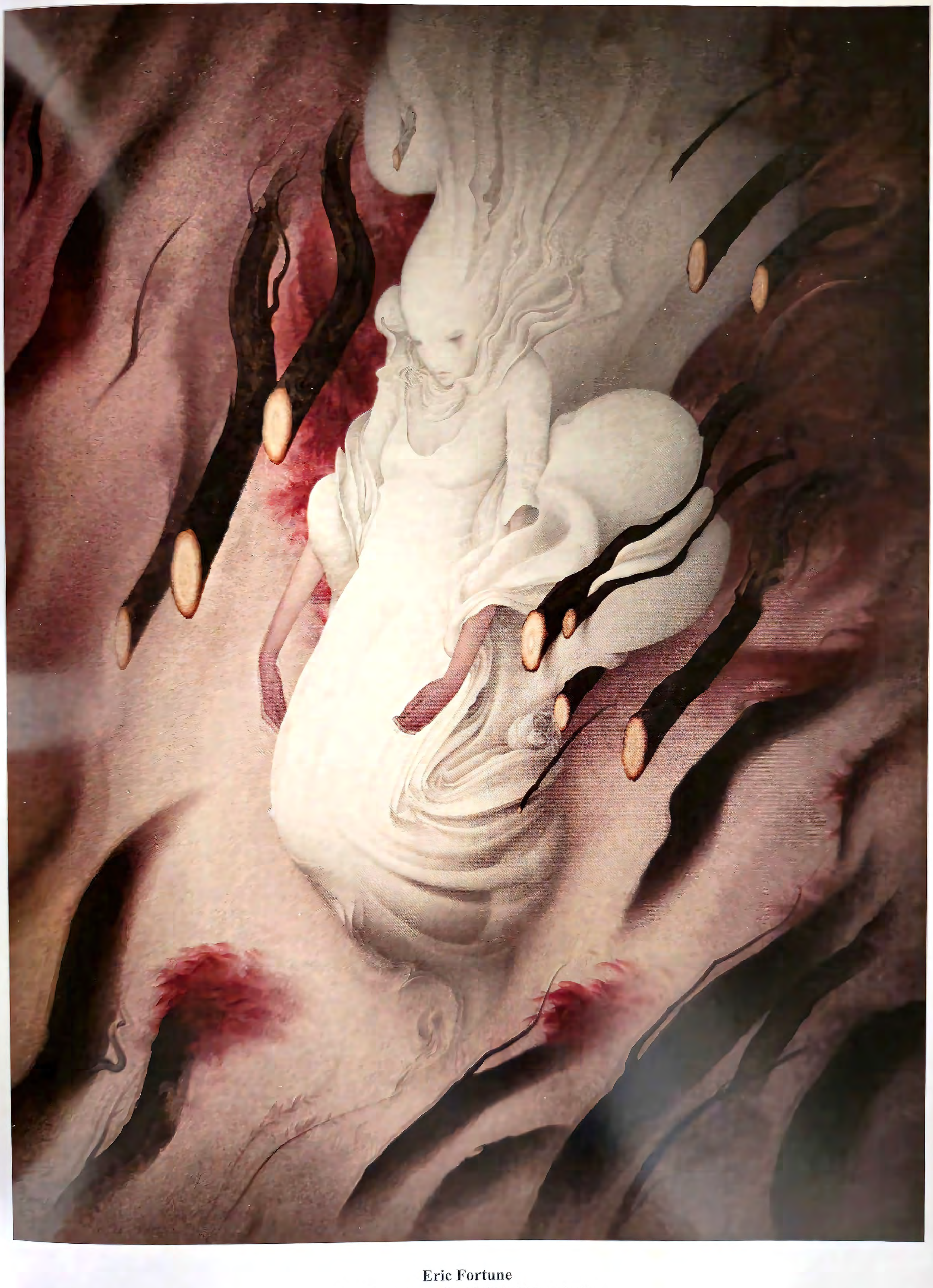
Sara K. Diesel

Title: Ruination *Size:* 17"x27" *Medium:* Digital



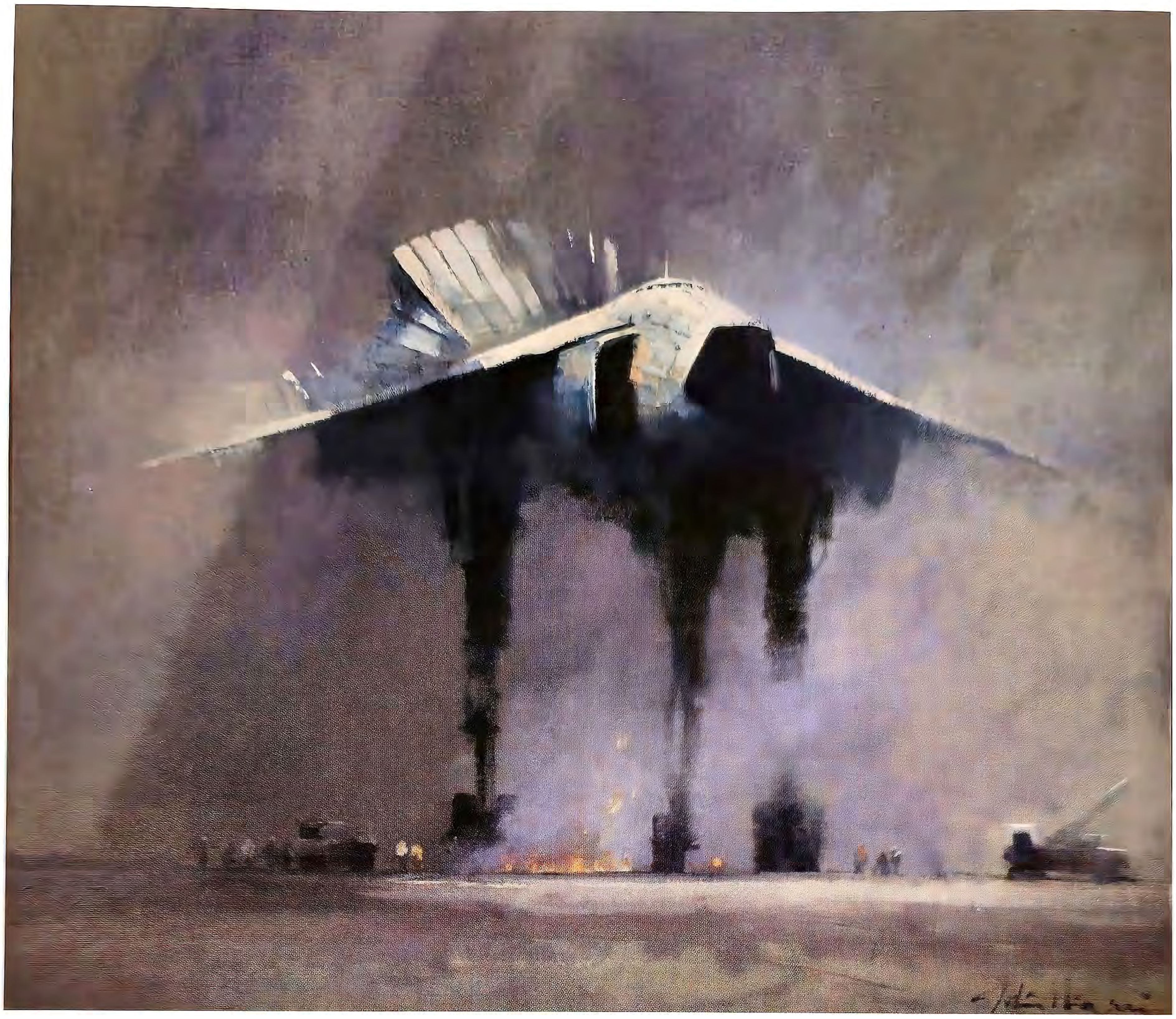
Allen Douglas

Title: Merlin and Vivien *Size:* 52"x26" *Medium:* Oil on panel



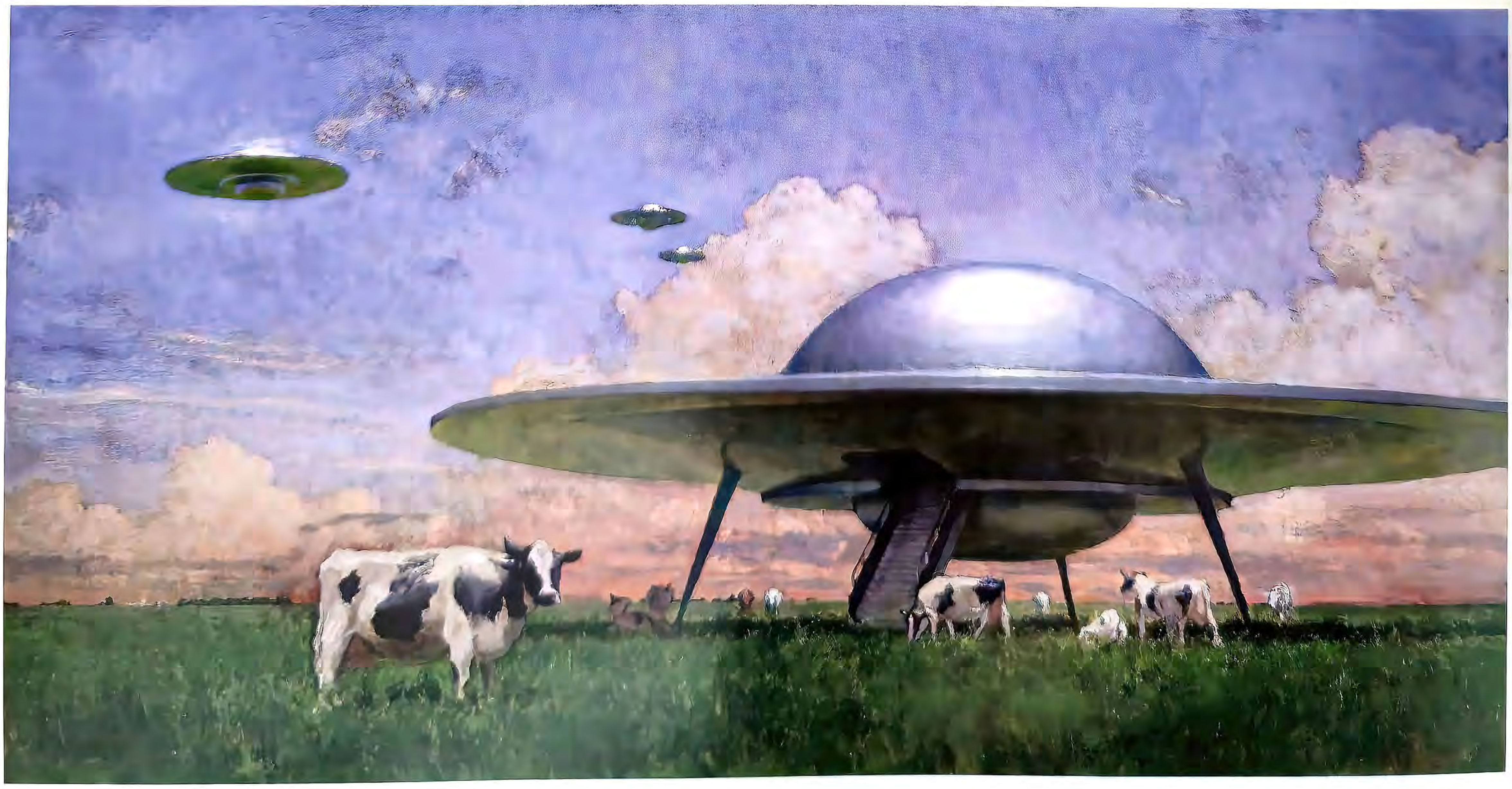
Eric Fortune

Title: Last Embrace *Size:* 22"x30" *Medium:* Acrylic



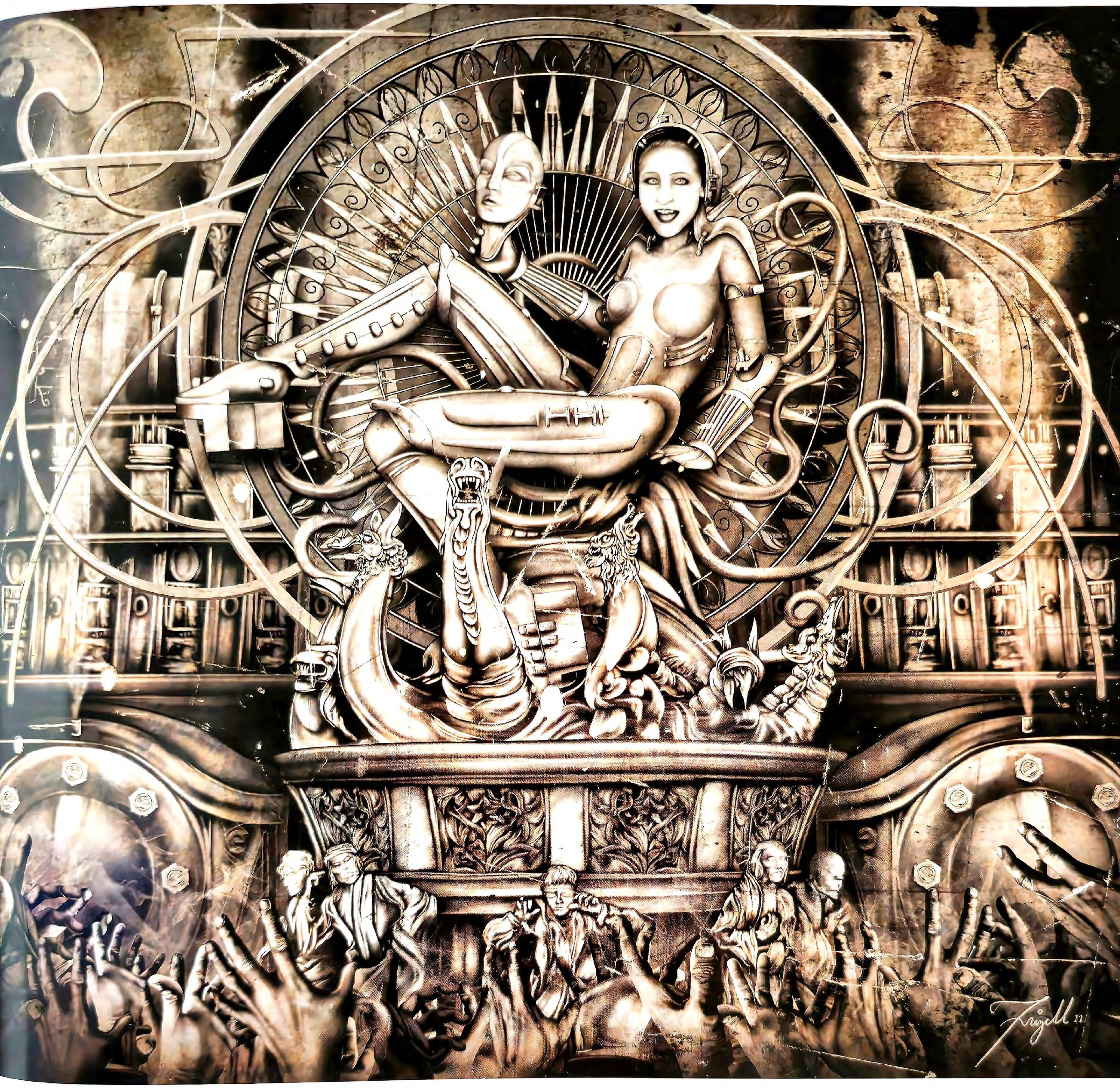
John Harris

Title: A Minor Incident *Size:* 16"x15" *Medium:* Oil on board



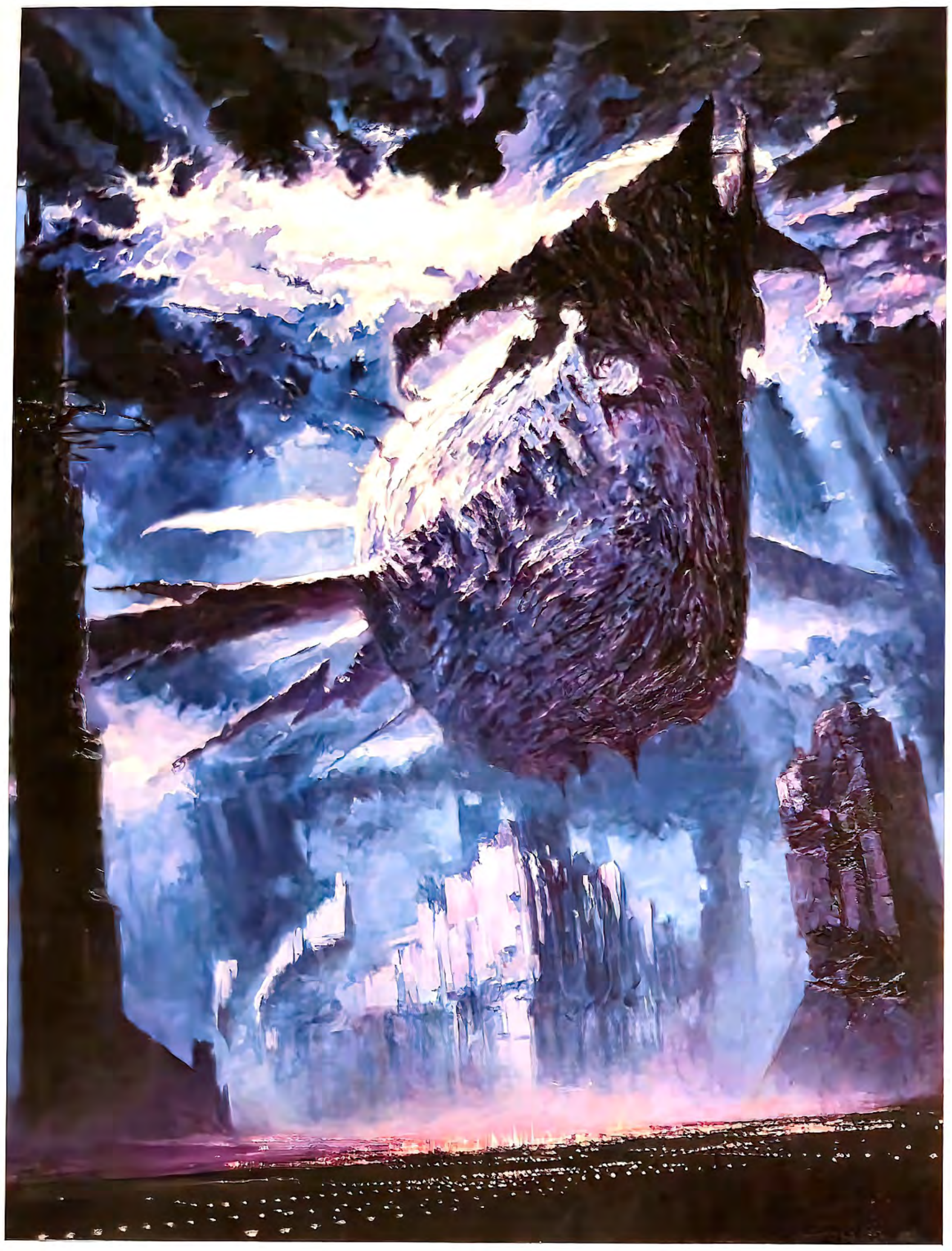
John Brosio

Title: Whole Foods *Size:* 46"x24" *Medium:* Oil on canvas

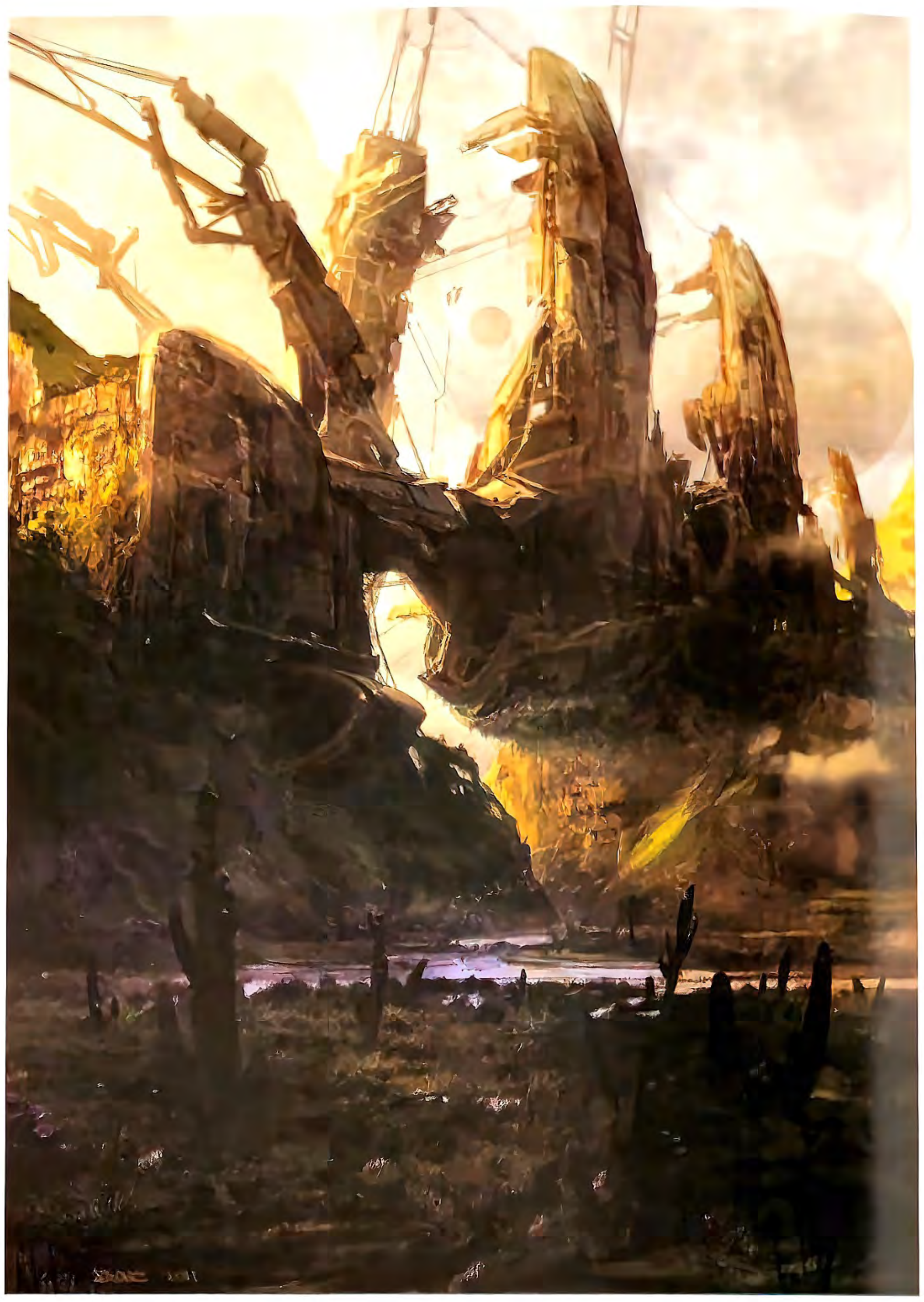


D.A. Frizell

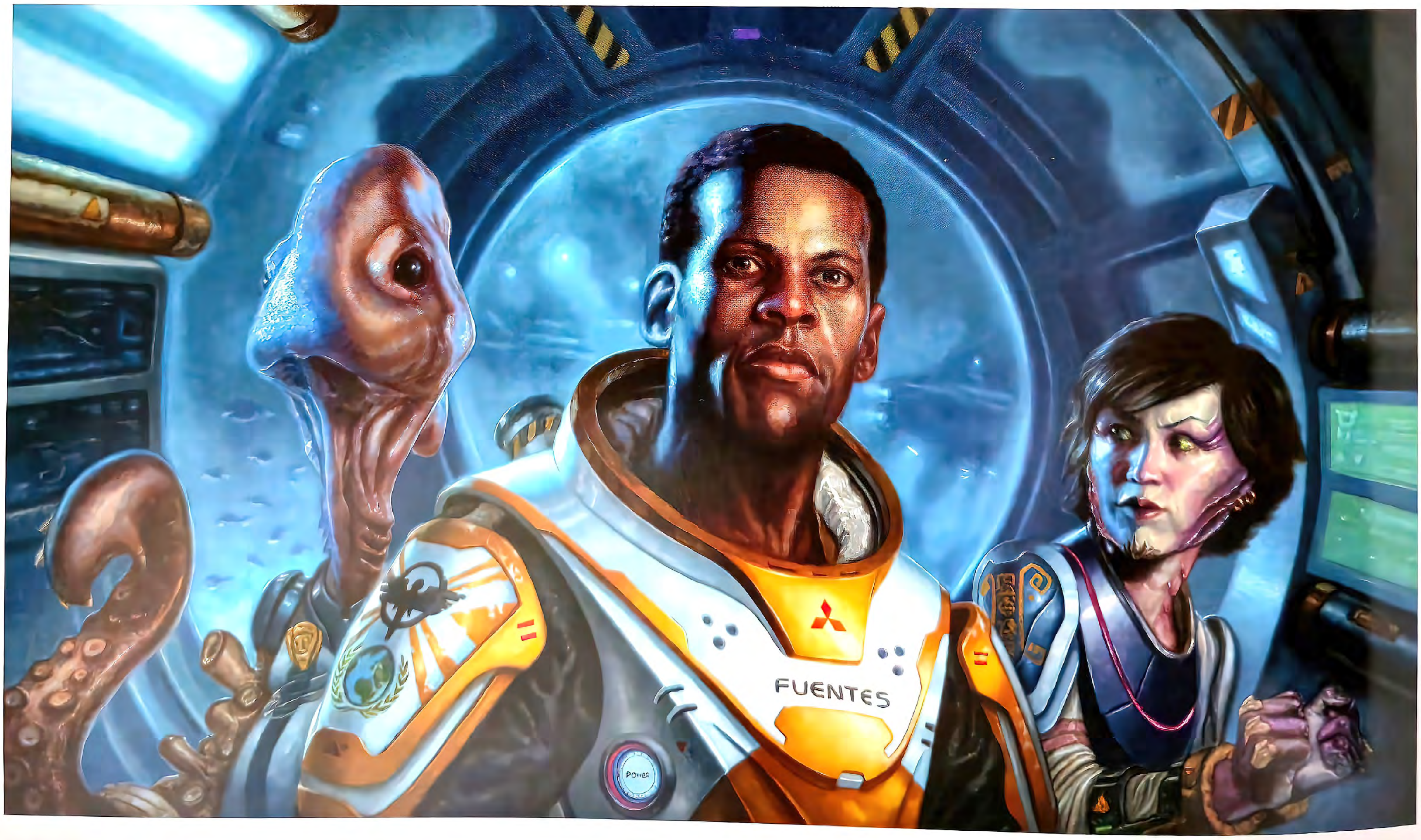
Title: Futura *Size:* 45”x40” *Medium:* Digital



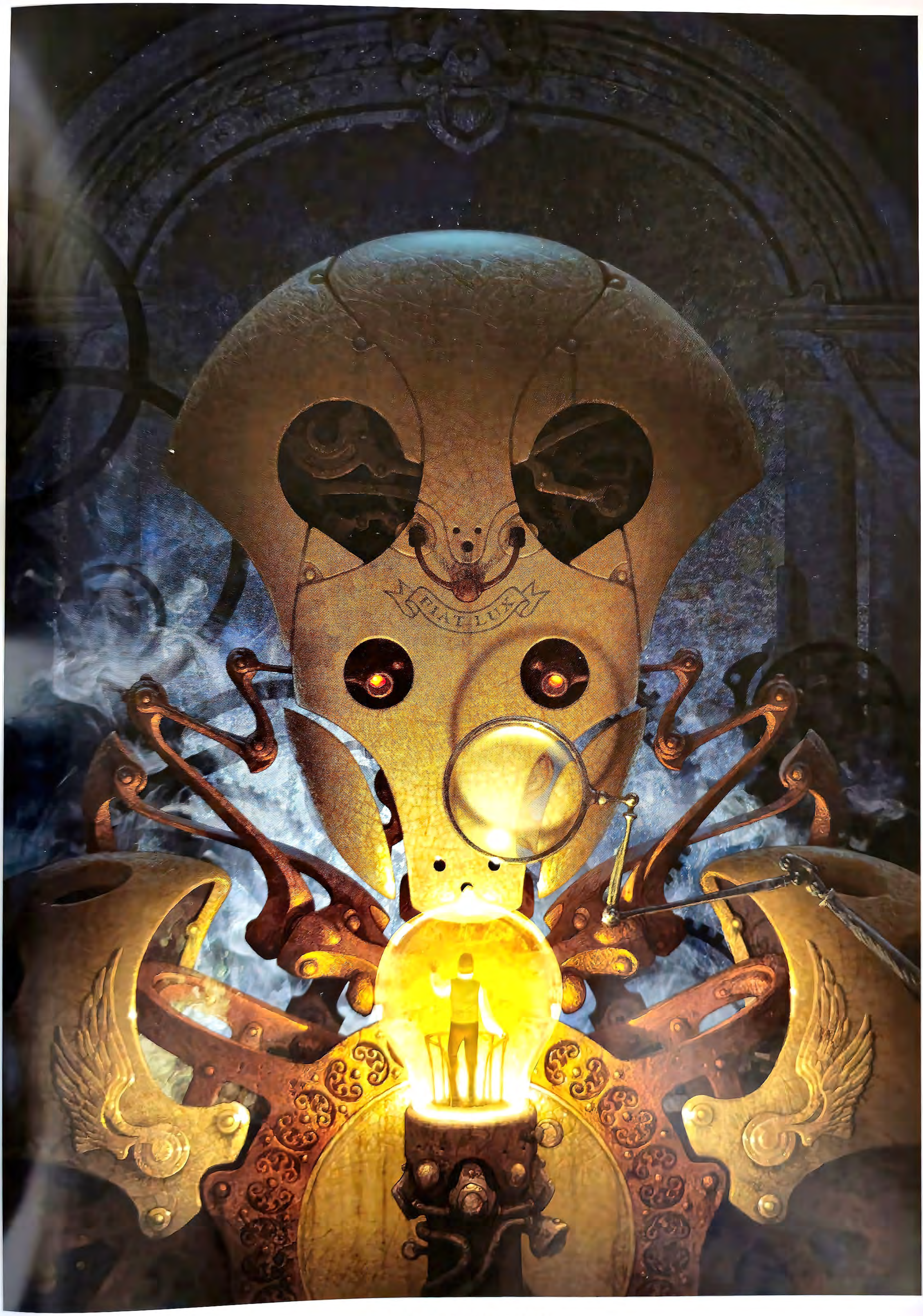
Nick Keller
Title: The Descent *Size:* 30"x40" *Medium:* Oil on canvas



Joan Dumitrescu
Title: Discovery *Size:* 11.6"x22"

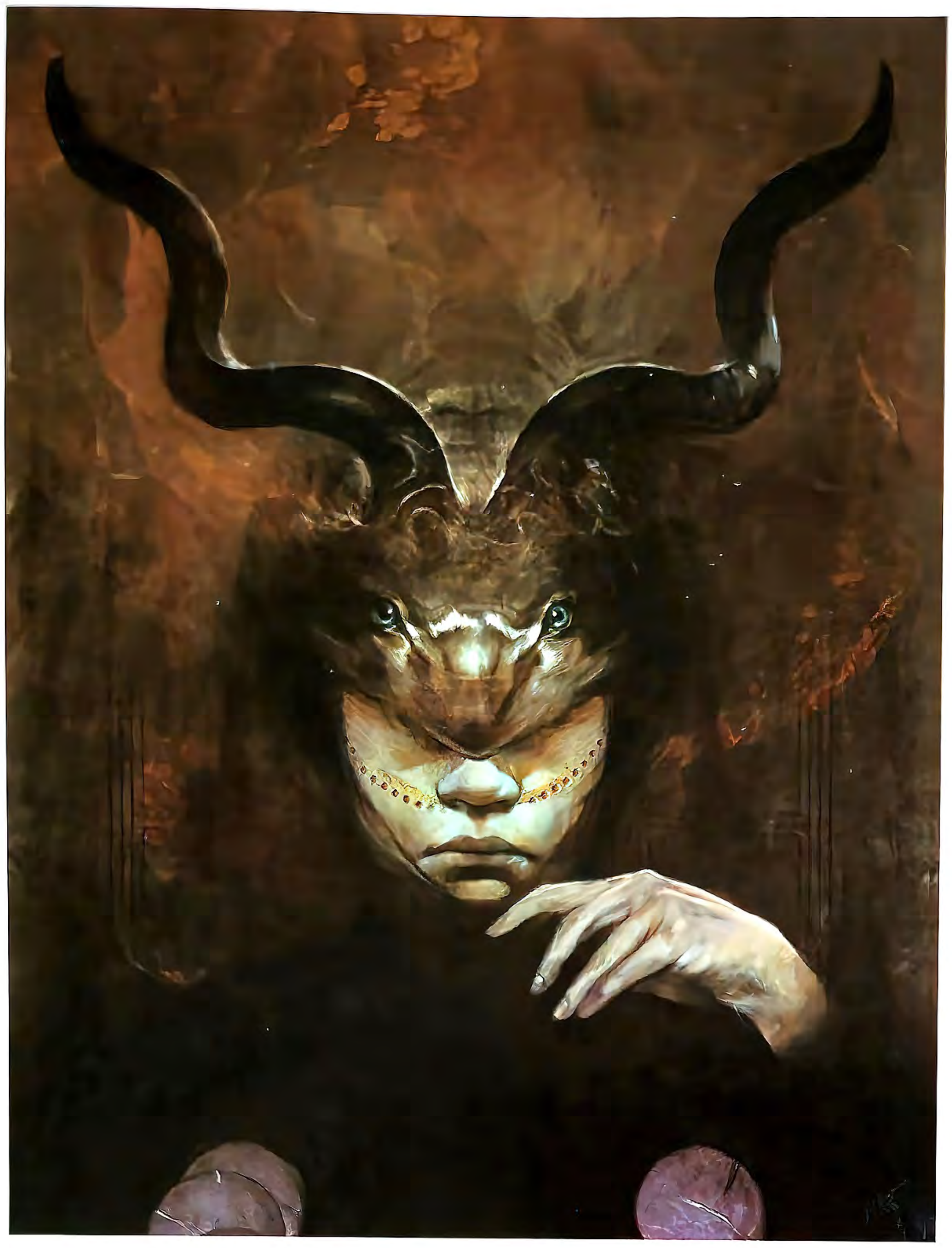


Eric Wilkerson
Title: Aquanauts: Distant Origins *Size:* 40"x24" *Medium:* Oil

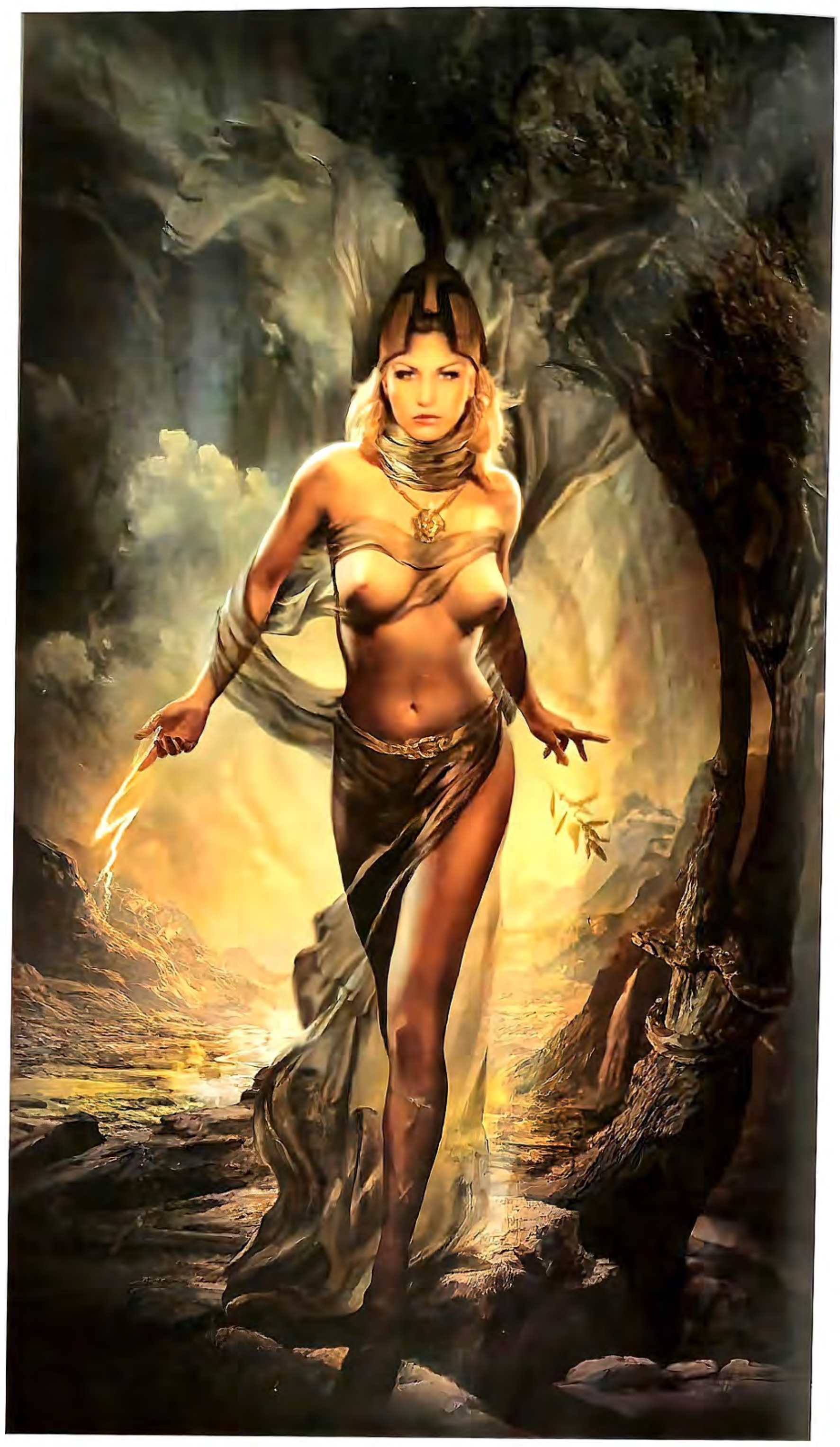


Antonio Javier Caparo

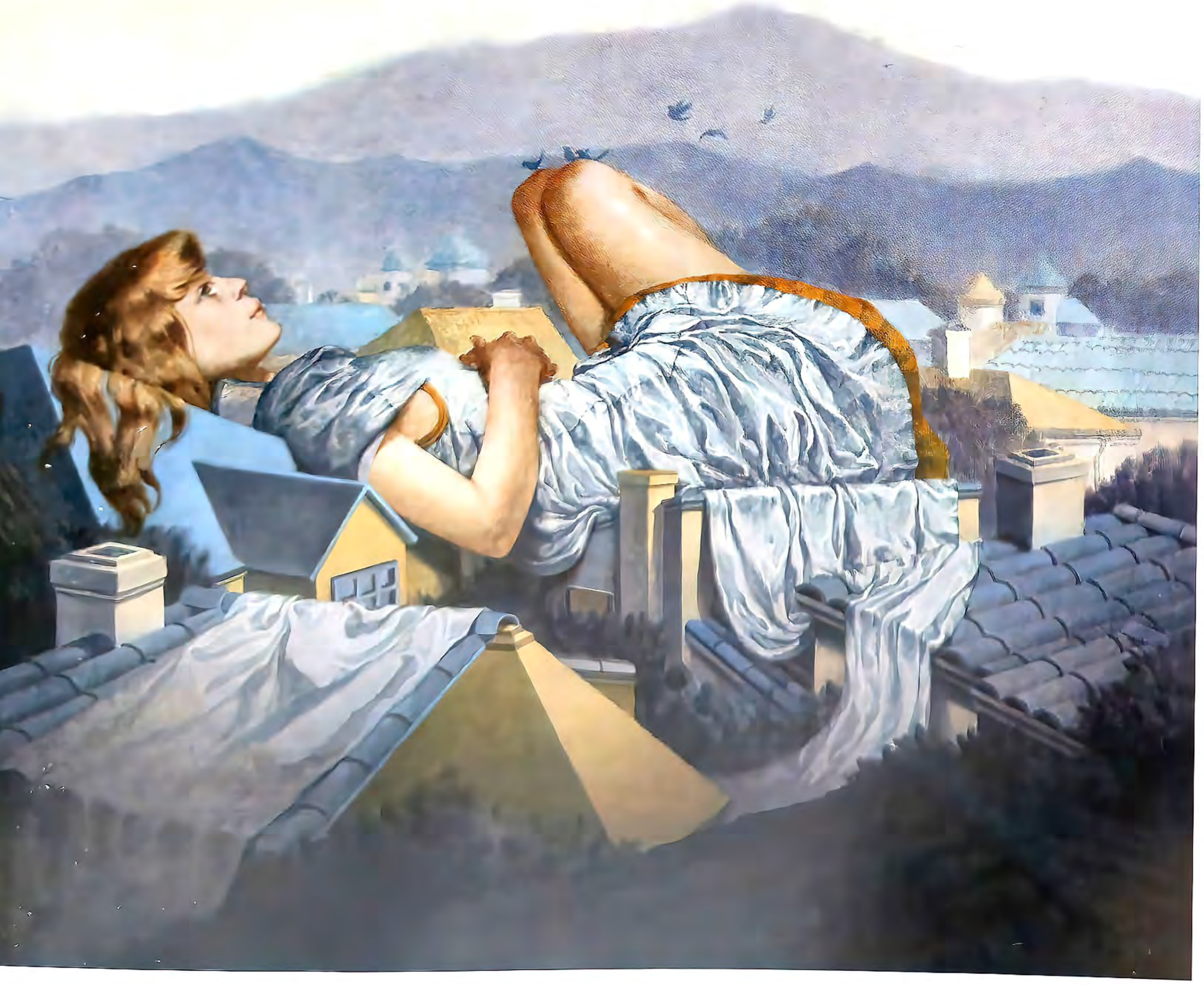
Title: Access the Oracle *Size:* 13.1"x18.5" *Medium:* Digital



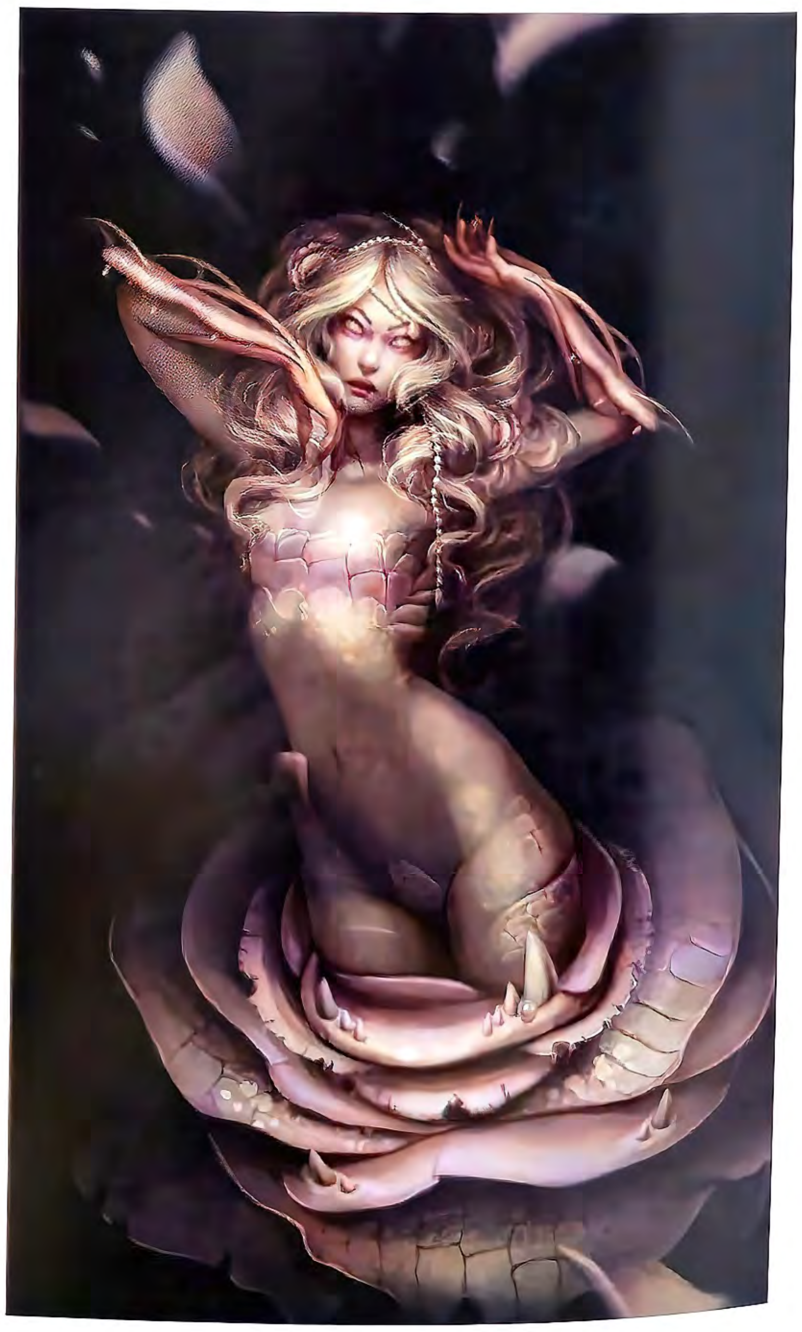
Jeff Simpson
Title: Kudu Guard *Size:* 11"x14" *Medium:* Photoshop



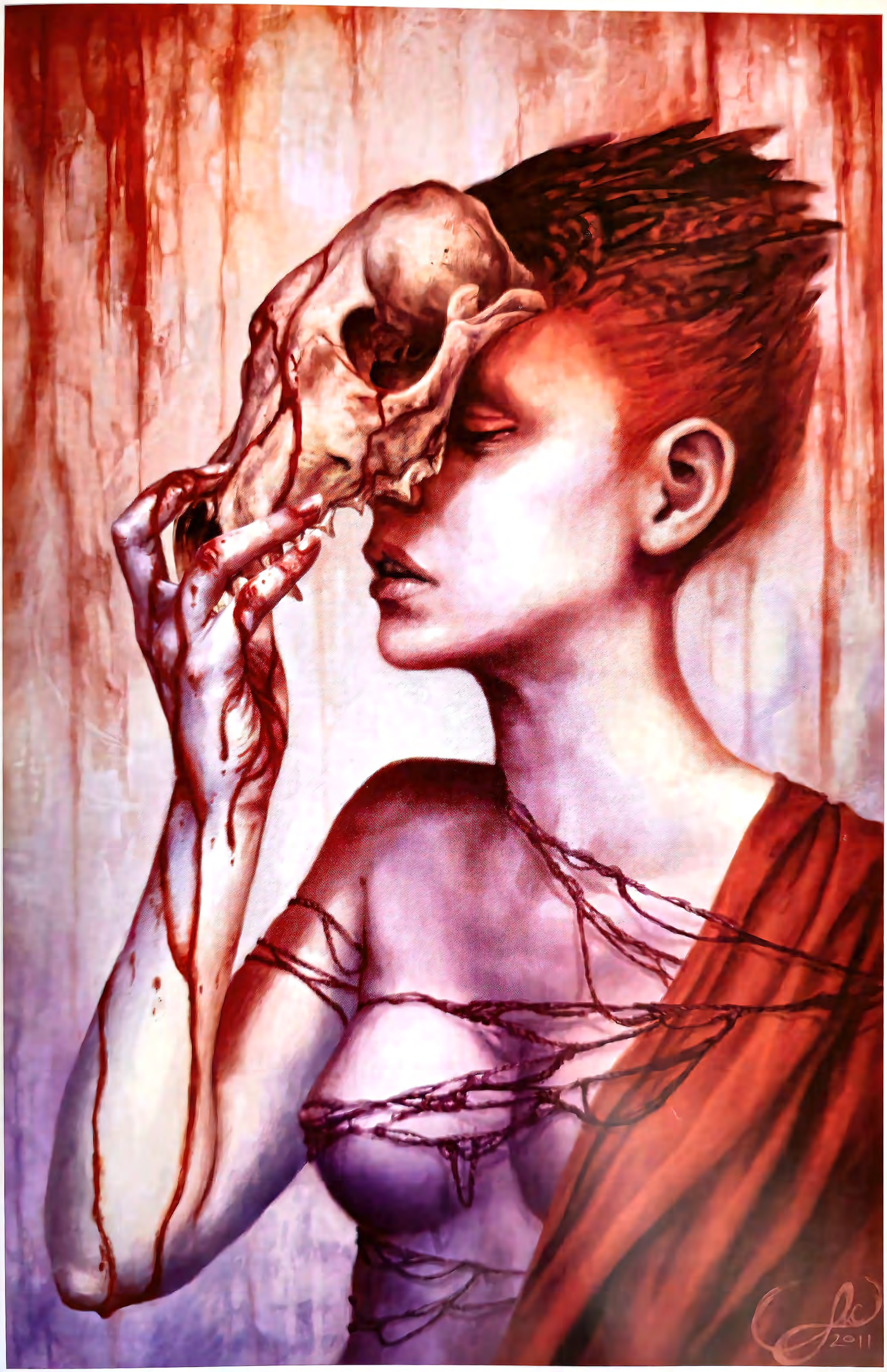
Jeff Wack
Client: James Franco *Title:* Athena *Size:* 32"x56" *Medium:* Mixed



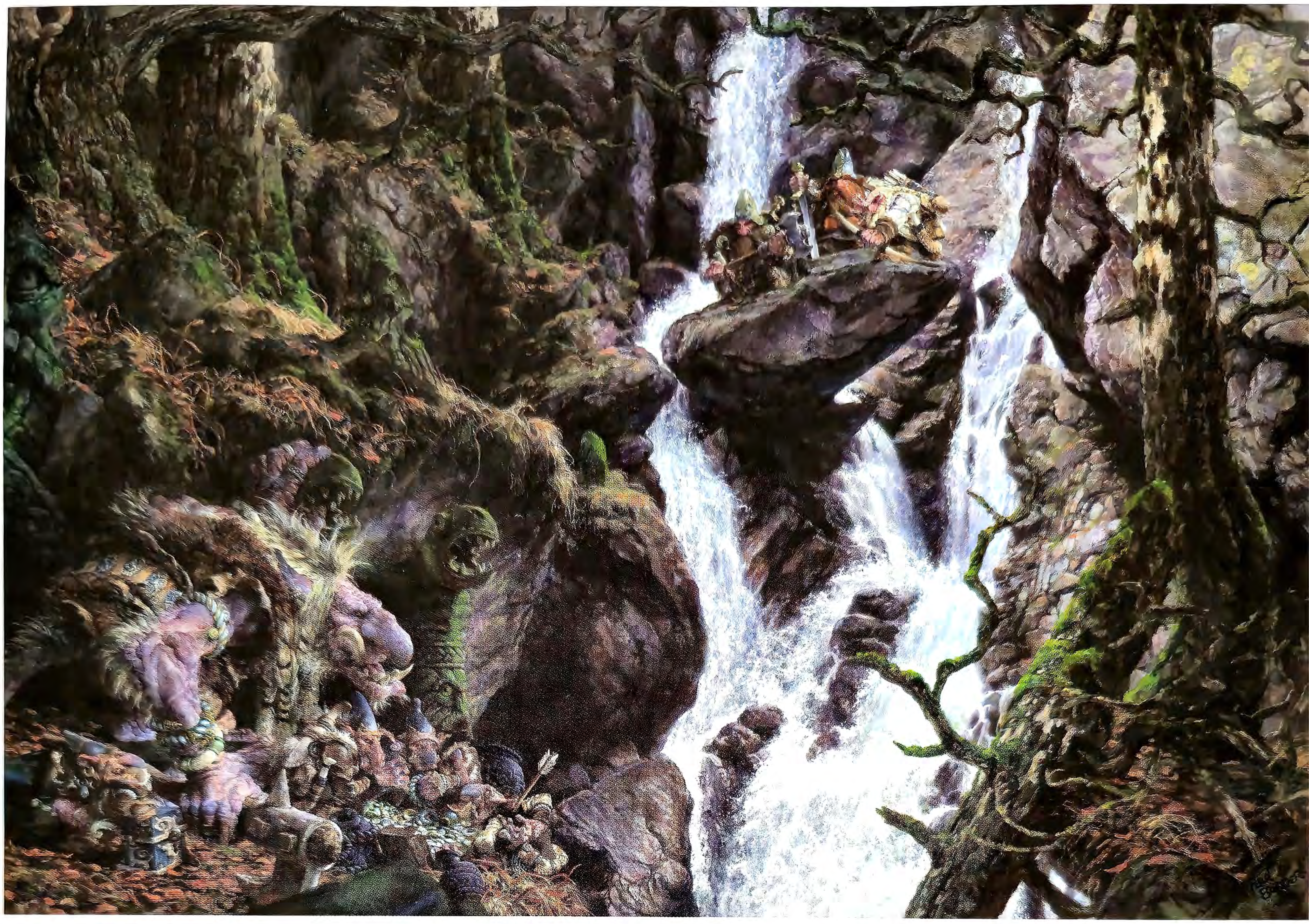
Tran Nguyen
Title: Trading Through An Untrimmed Memory *Size:* 24"x18" *Medium:* Acrylic, color pencil



Jennifer Healy
Title: Beauty In the Beast *Size:* 7"x10" *Medium:* Digital

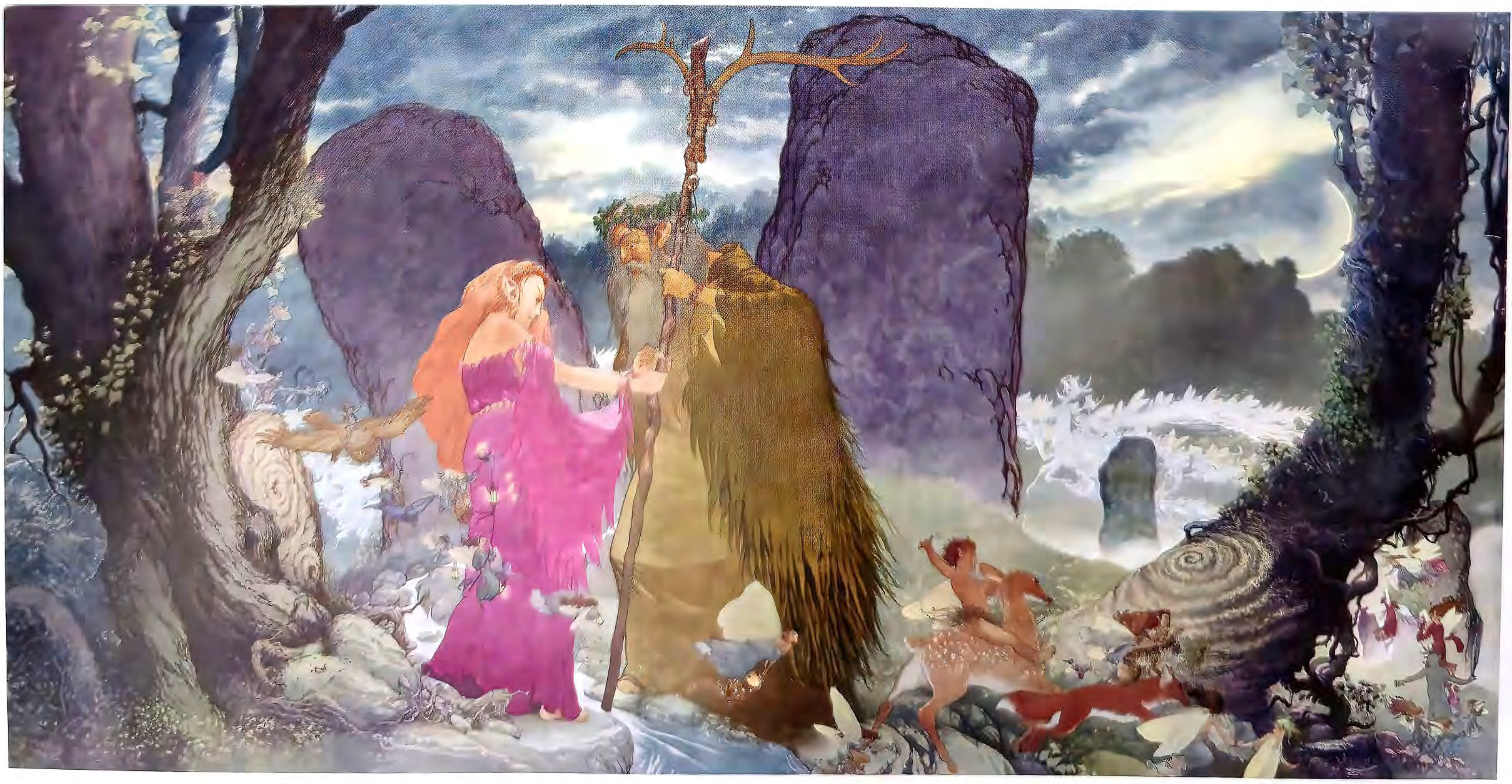


Lauren K. Cannon
Title: Mortal Coil *Medium:* Digital



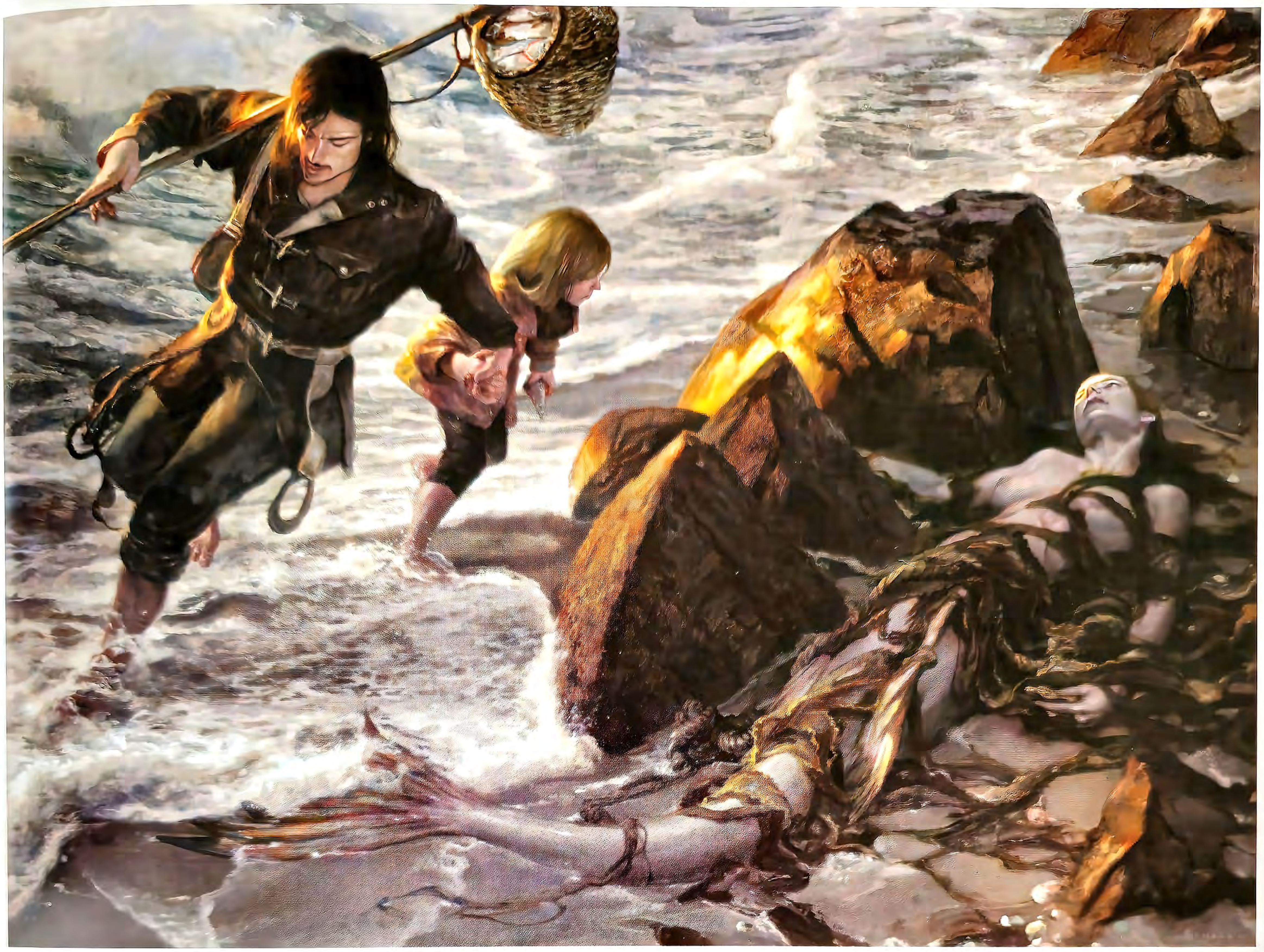
Paul Bonner

Title: Beowulf Project *Size:* 70cm x 49cm *Medium:* Watercolor



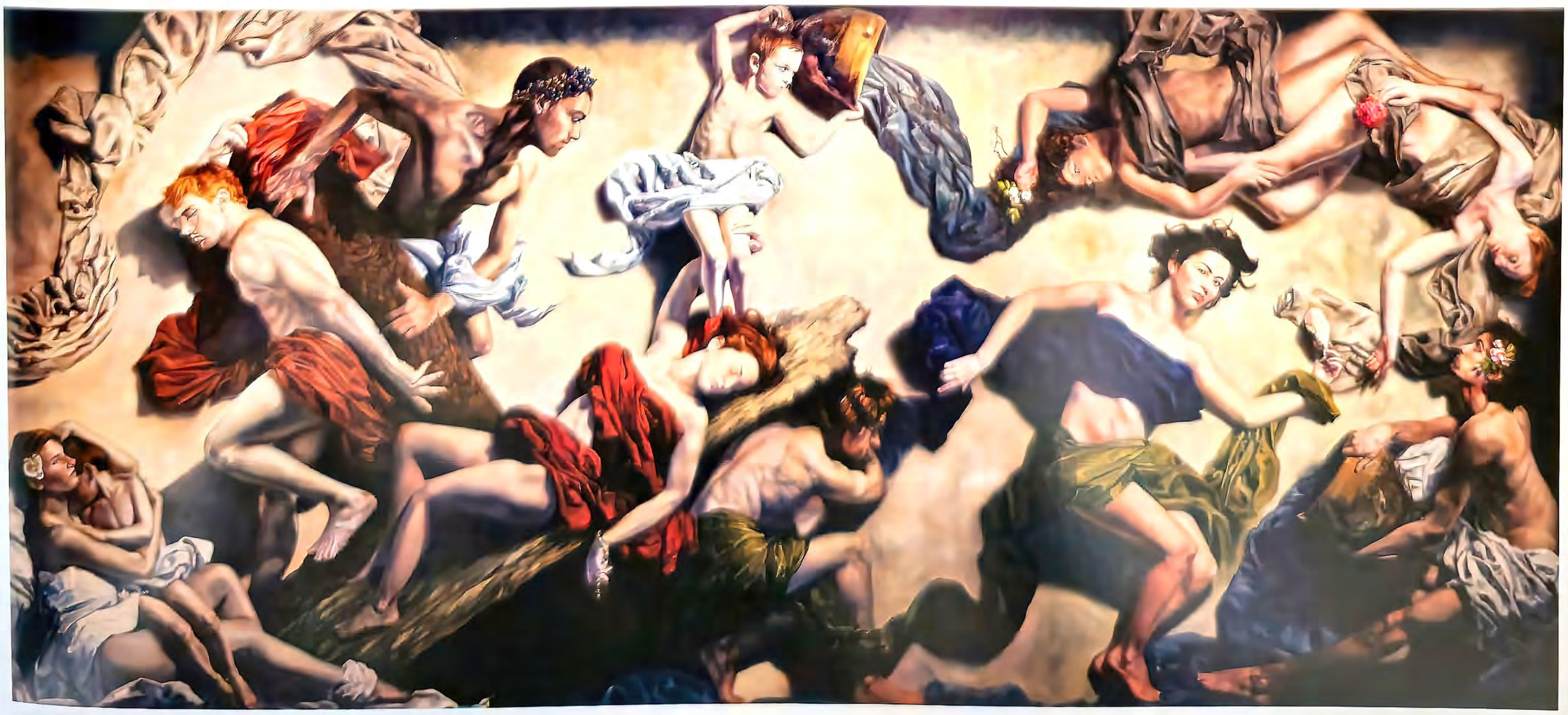
Charles Vess

Title: The Reconcilliation of the Sun and the Moon *Size:* 8'x4' *Medium:* Colored inks



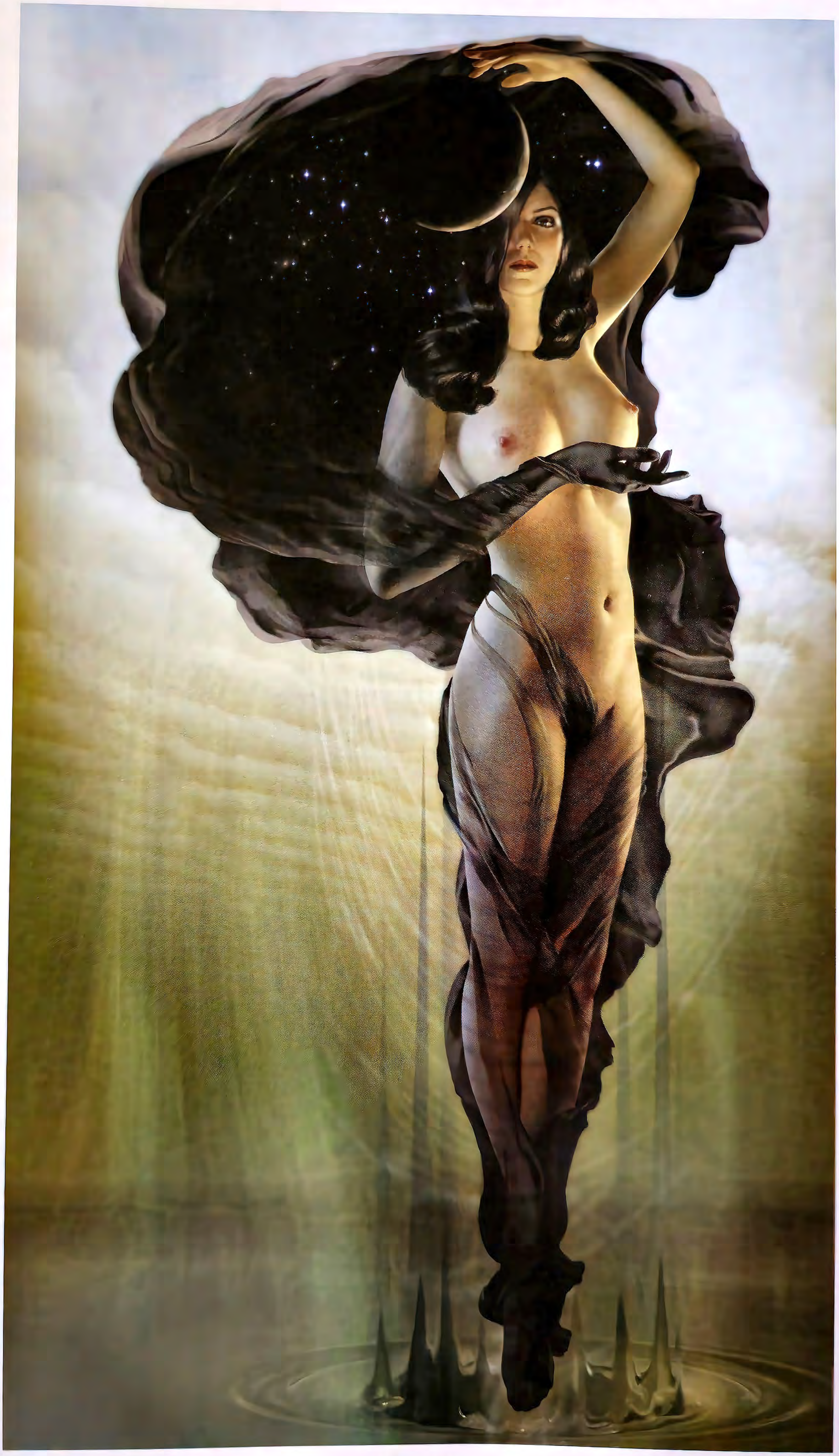
Donato Giancola

Client: Richard Demato Fine Arts Gallery *Title:* Search: For Mother *Size:* 48"x36" *Medium:* Oil on panel



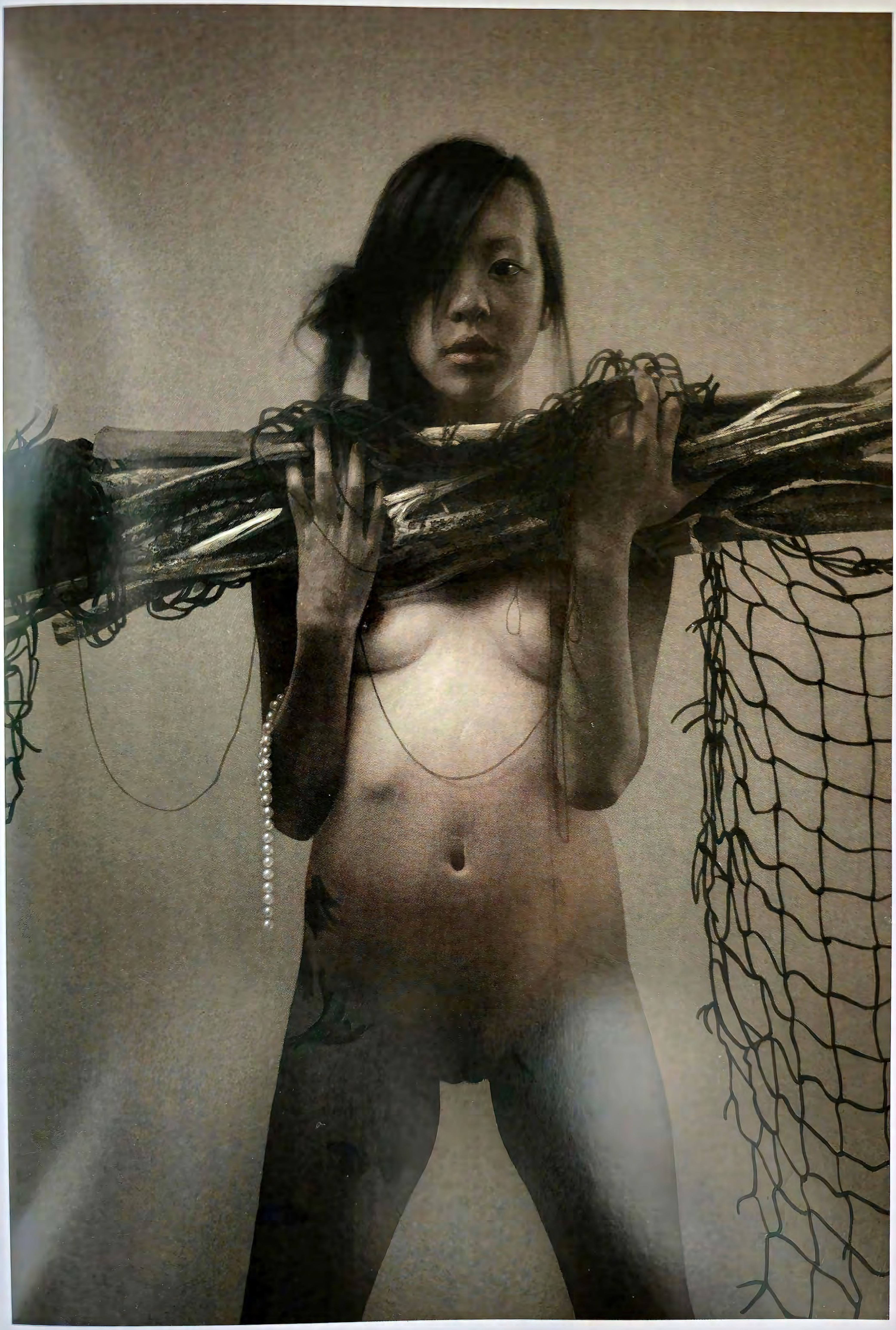
Nicholas Napoletano

Title: Fraternal Codependence *Size:* 16'x7.5' *Medium:* Oil



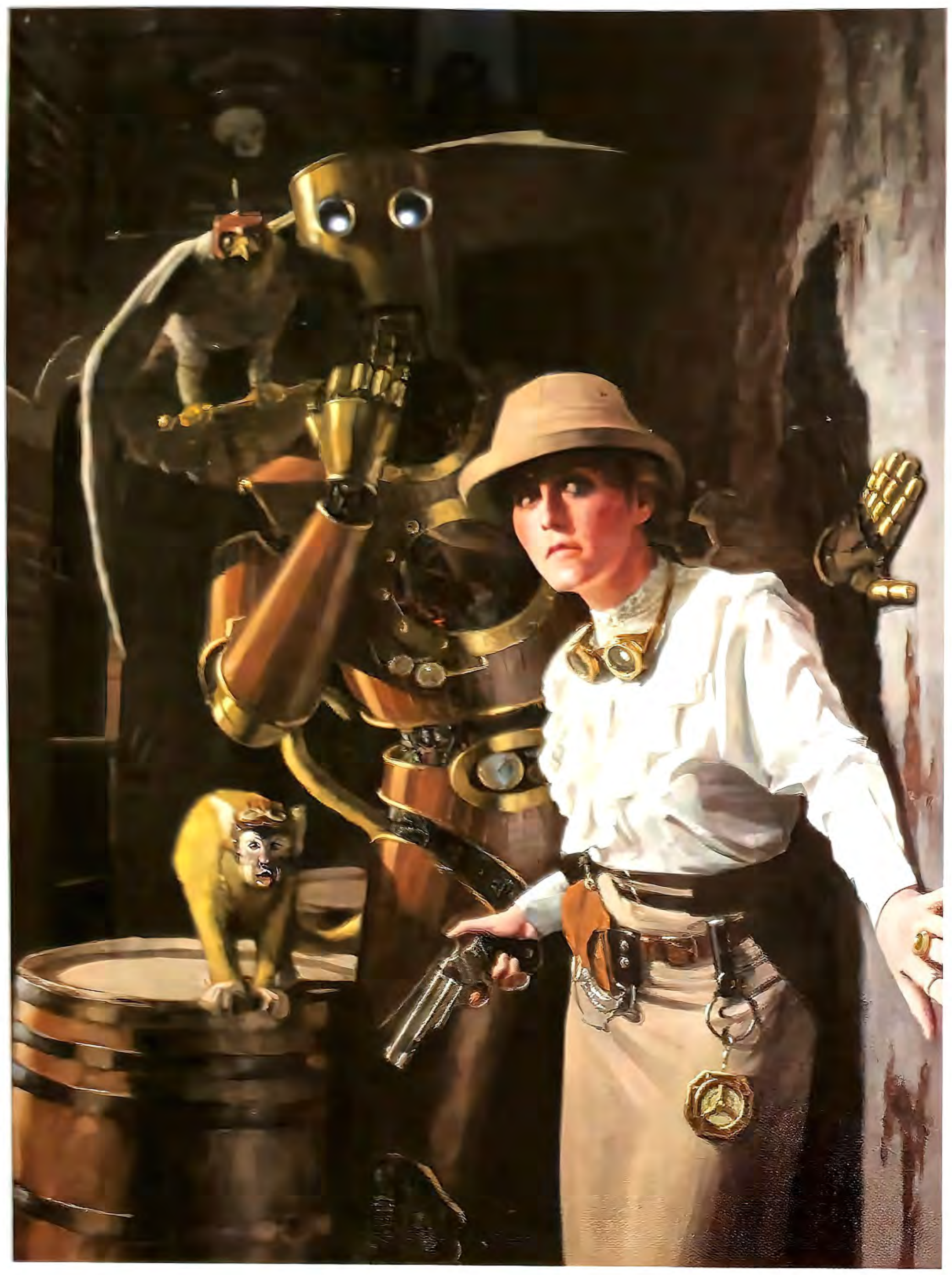
Jeff Wack

Client: James Franco *Title:* NYX *Size:* 32”x56” *Medium:* Mixed on canvas



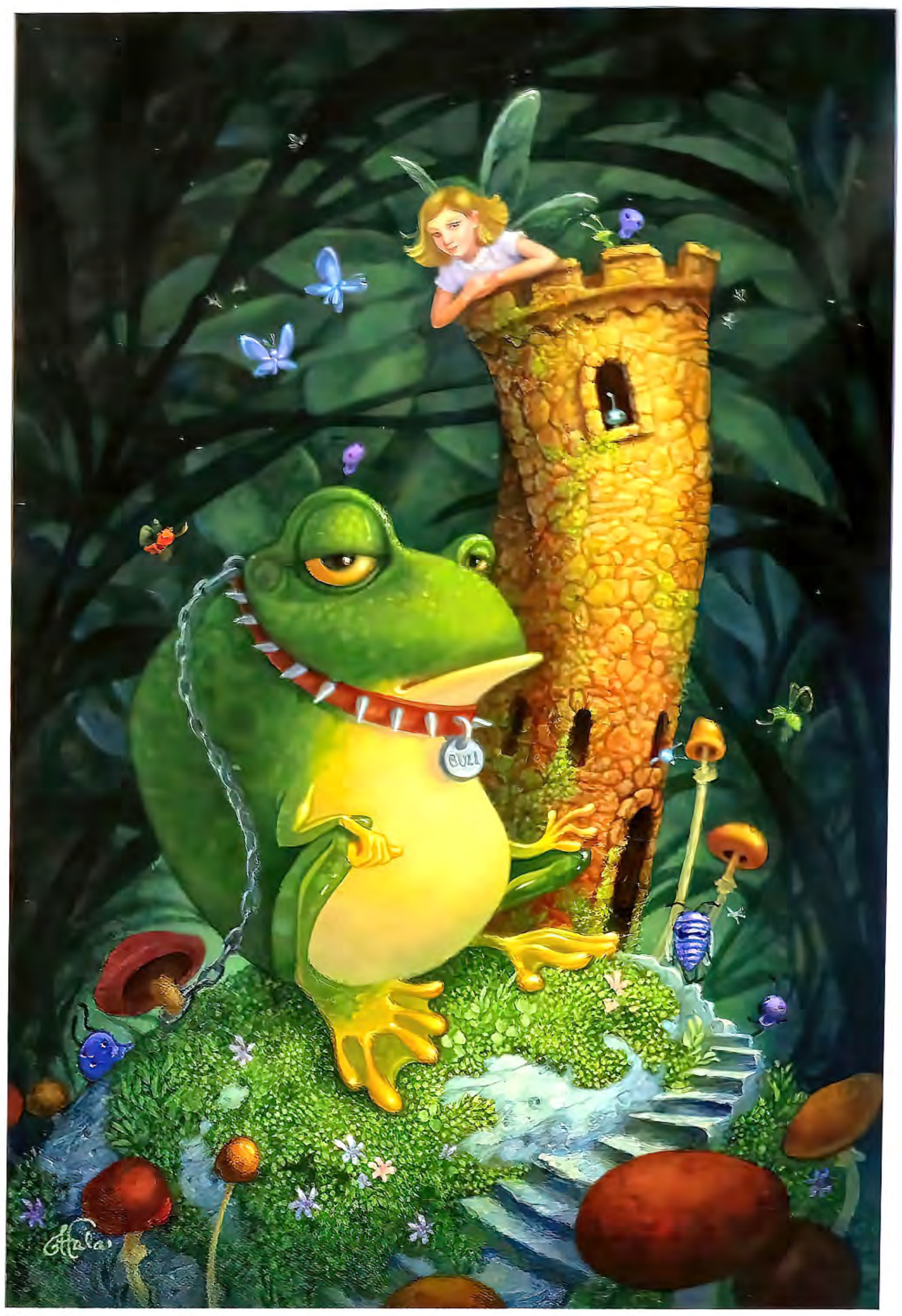
Sam Weber

Title: The Pearl Fisher *Medium:* Acrylic, watercolor, digital



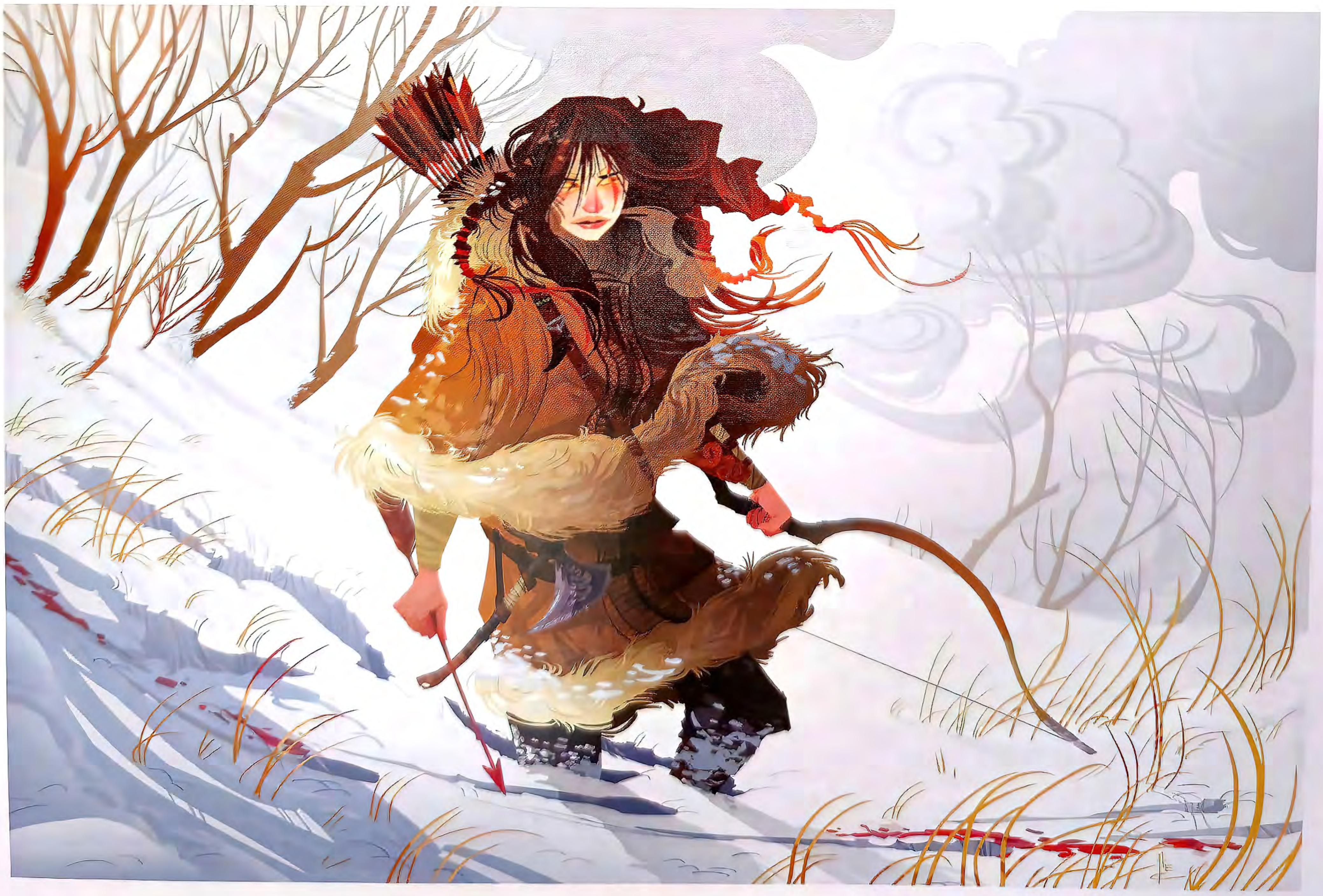
Edward F. Howard

Title: The Search Begins *Size:* 18"x24" *Medium:* Oil on on board



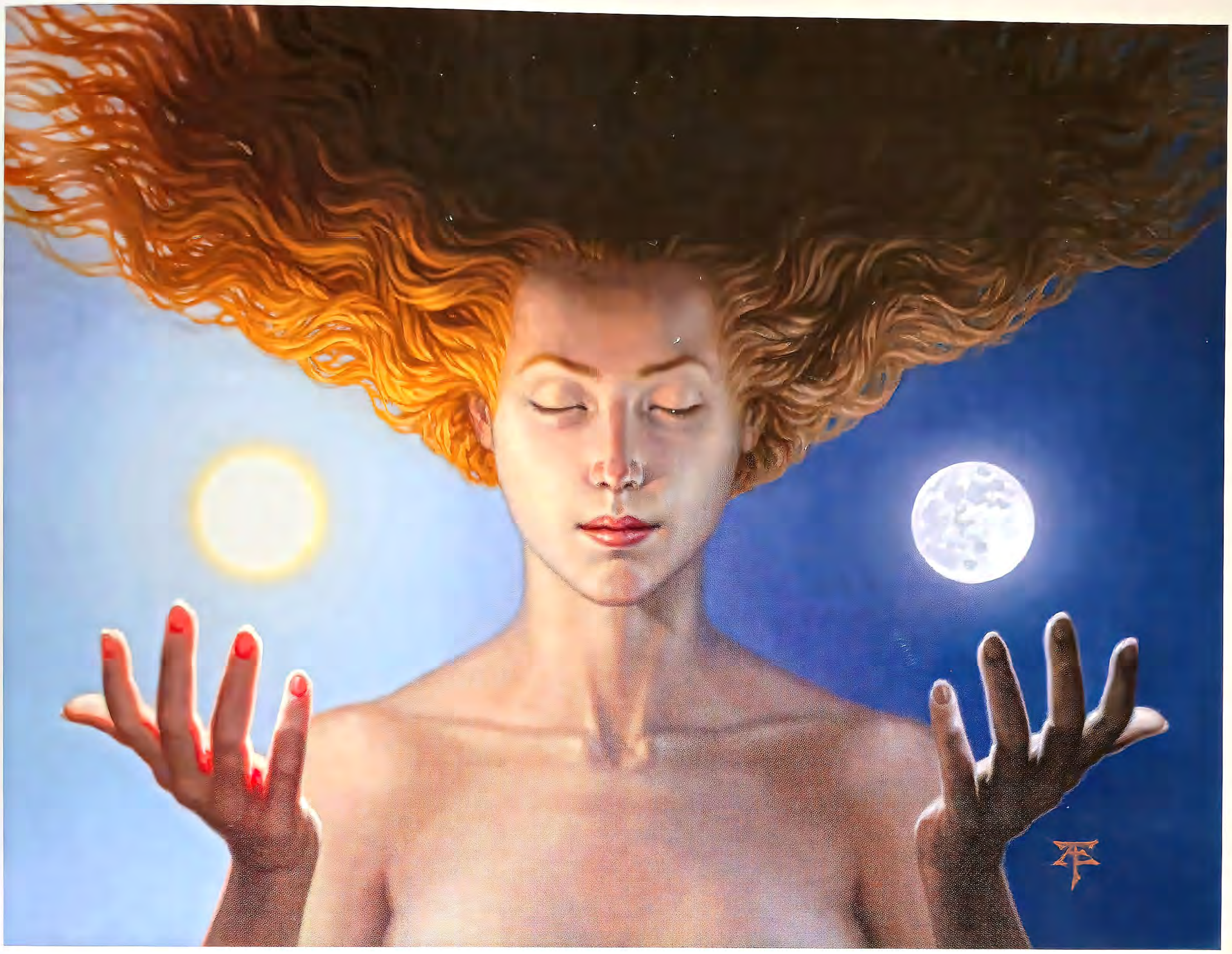
Hala Wittwer

Title: Watchfrog *Size:* 7"x10" *Medium:* Acrylic, oil



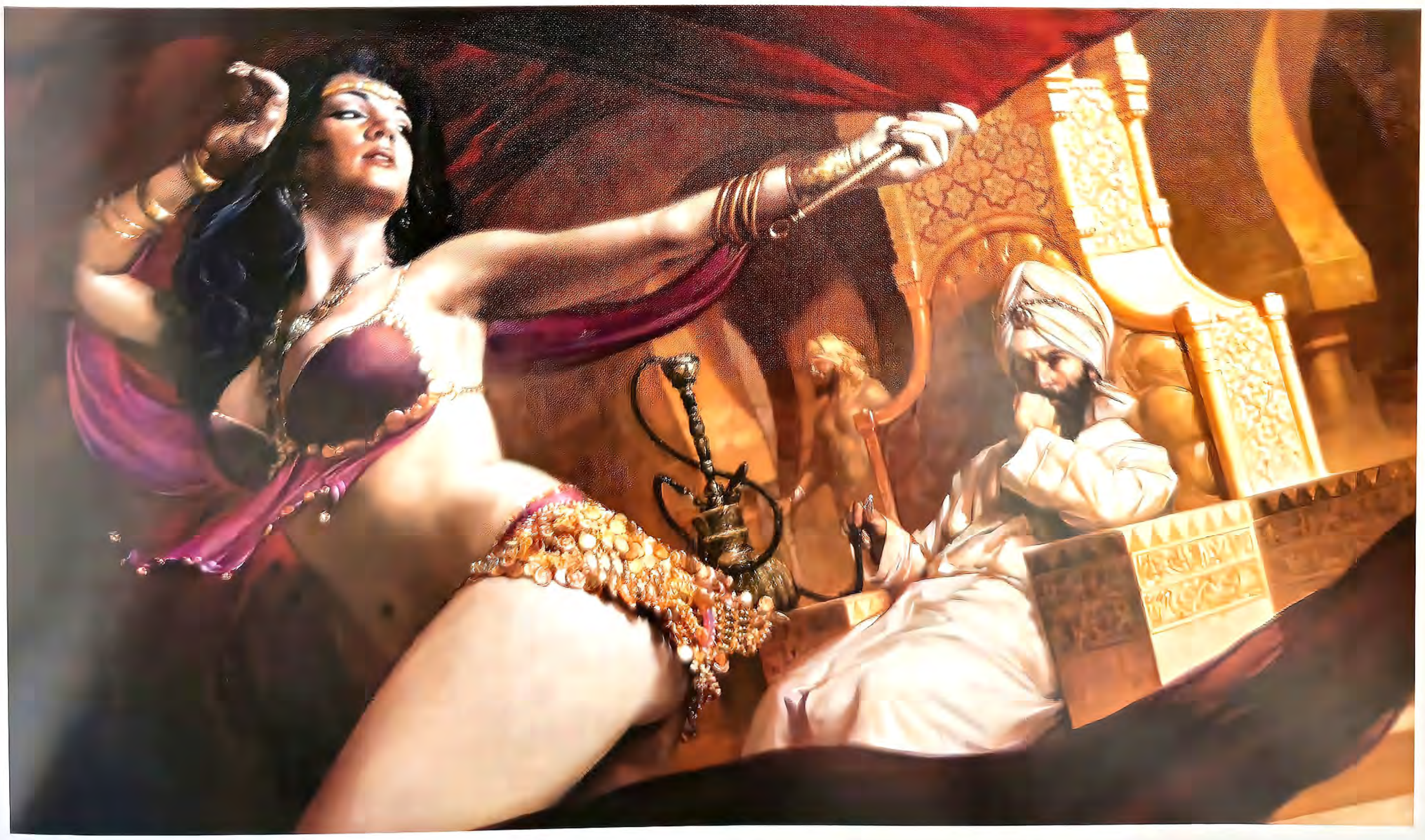
Hannah Christenson

Title: Winter Hunt *Size:* 20"x30" *Medium:* Digital



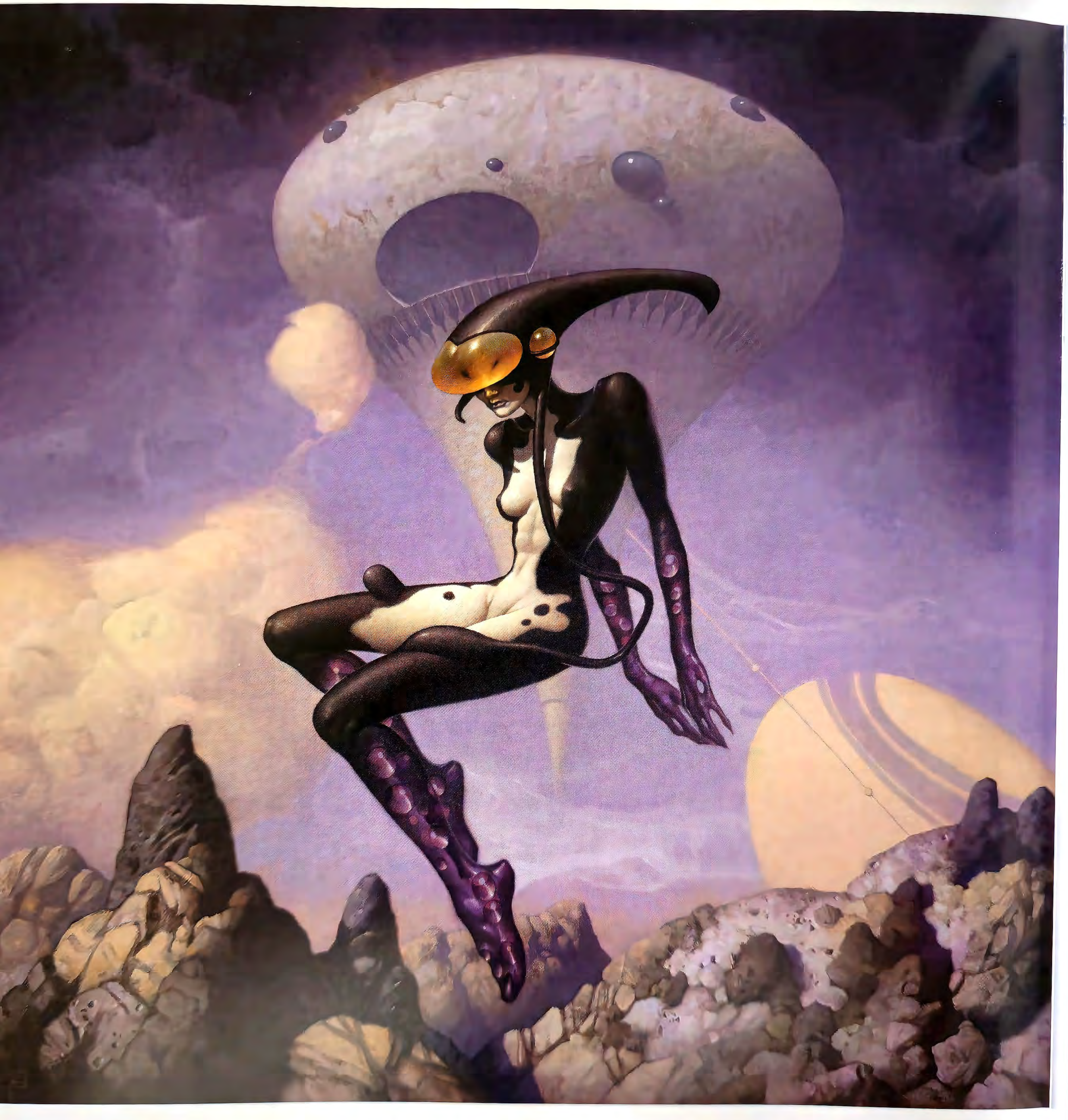
Tristan Elwell

Title: Night and Day *Size:* 14"x10.25" *Medium:* Oil on board



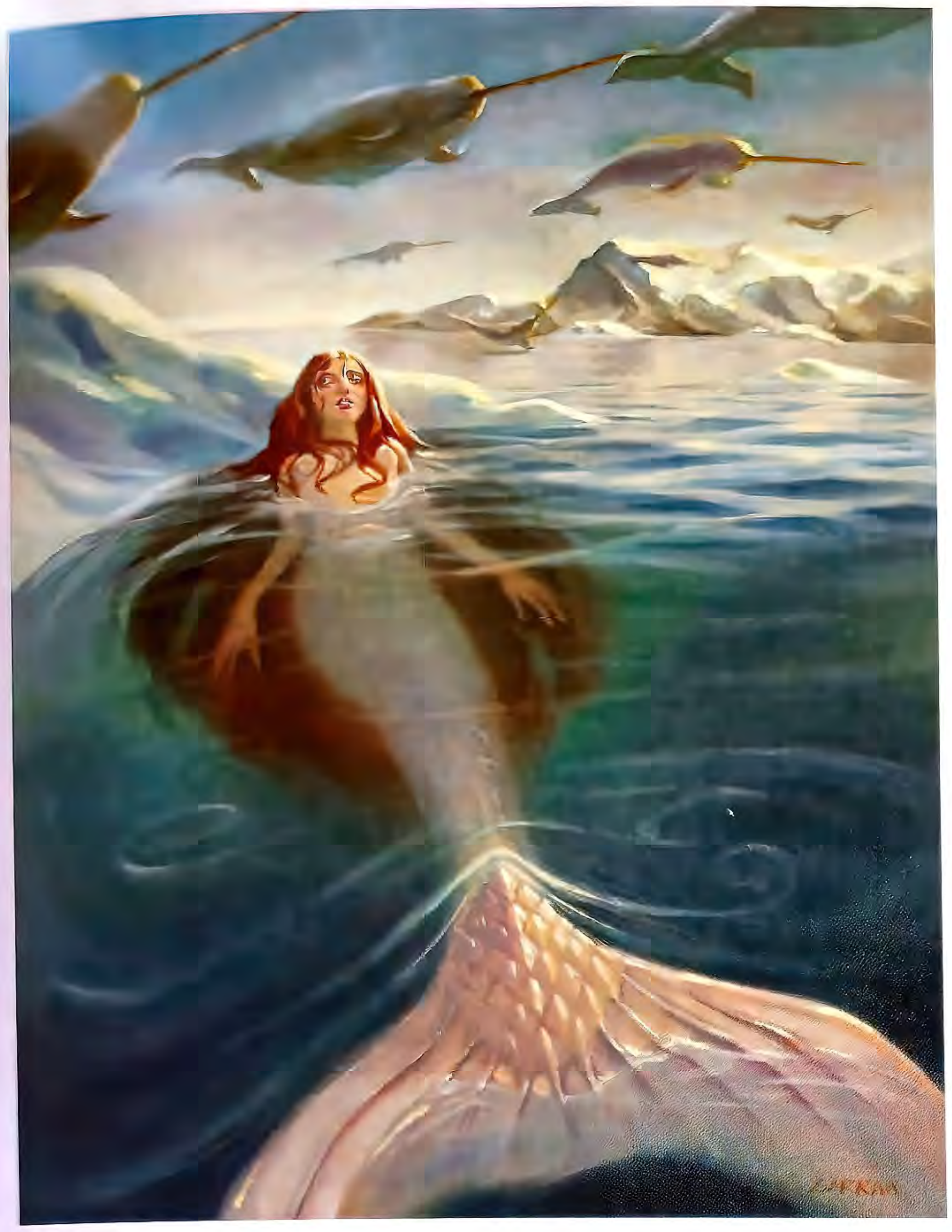
David Palumbo

Client: Neil and Leigh Mechem *Title:* Through a Blood Red Veil *Size:* 16"x27" *Medium:* Oil



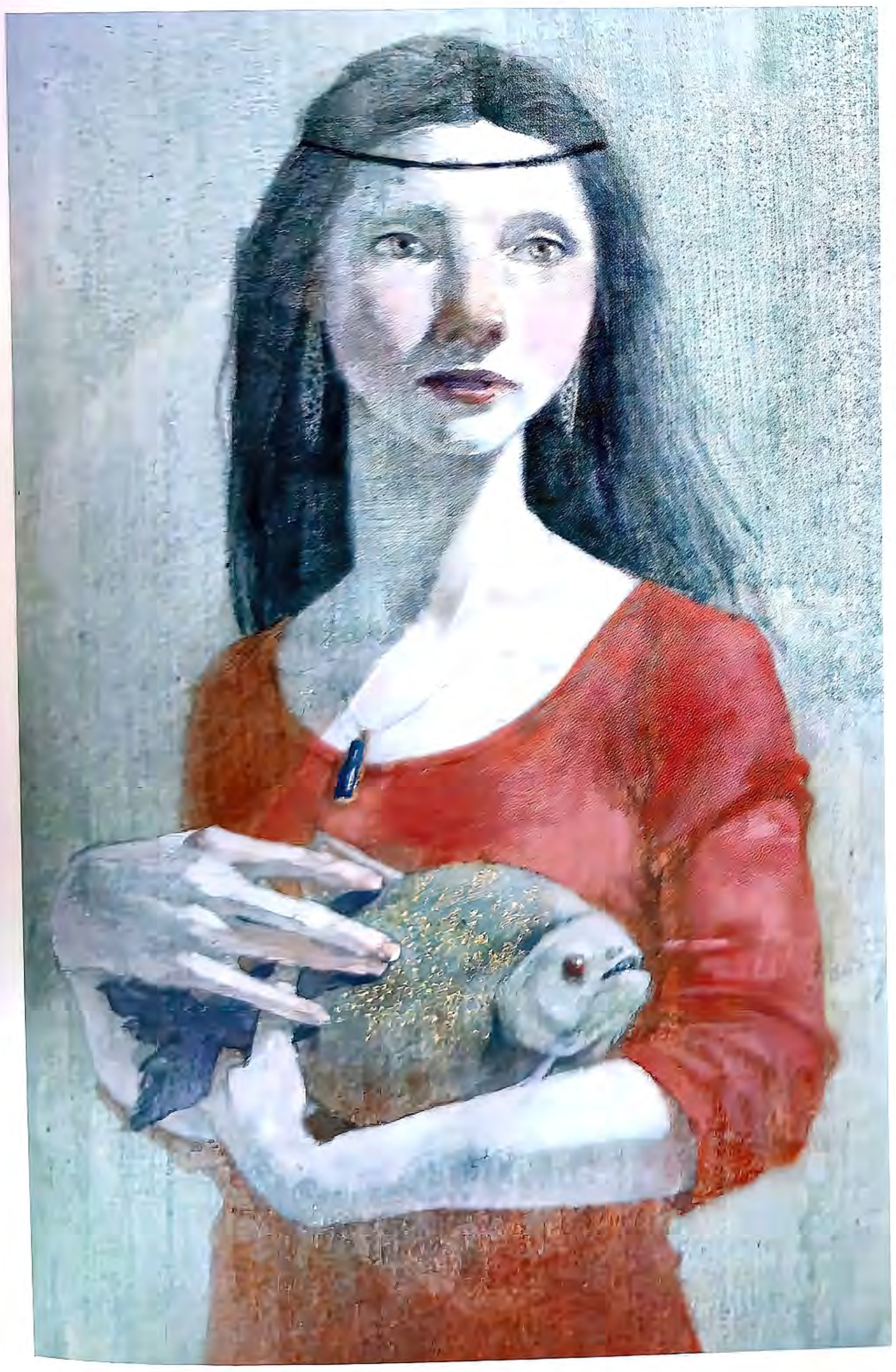
Mark Zug

Title: Xenon *Size:* 24"x24" *Medium:* Oil



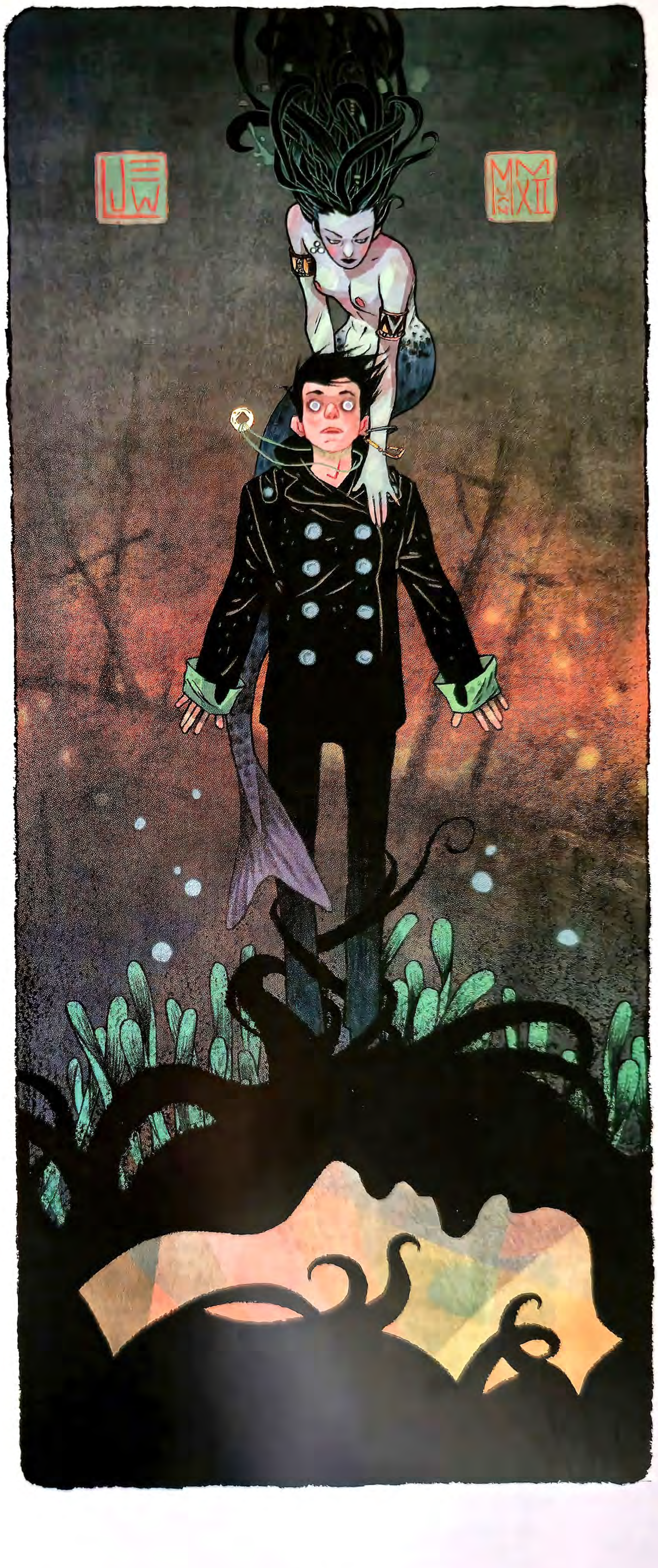
John Larriva

Title: Narwhal Sky *Size:* 14"x18" *Medium:* Oil



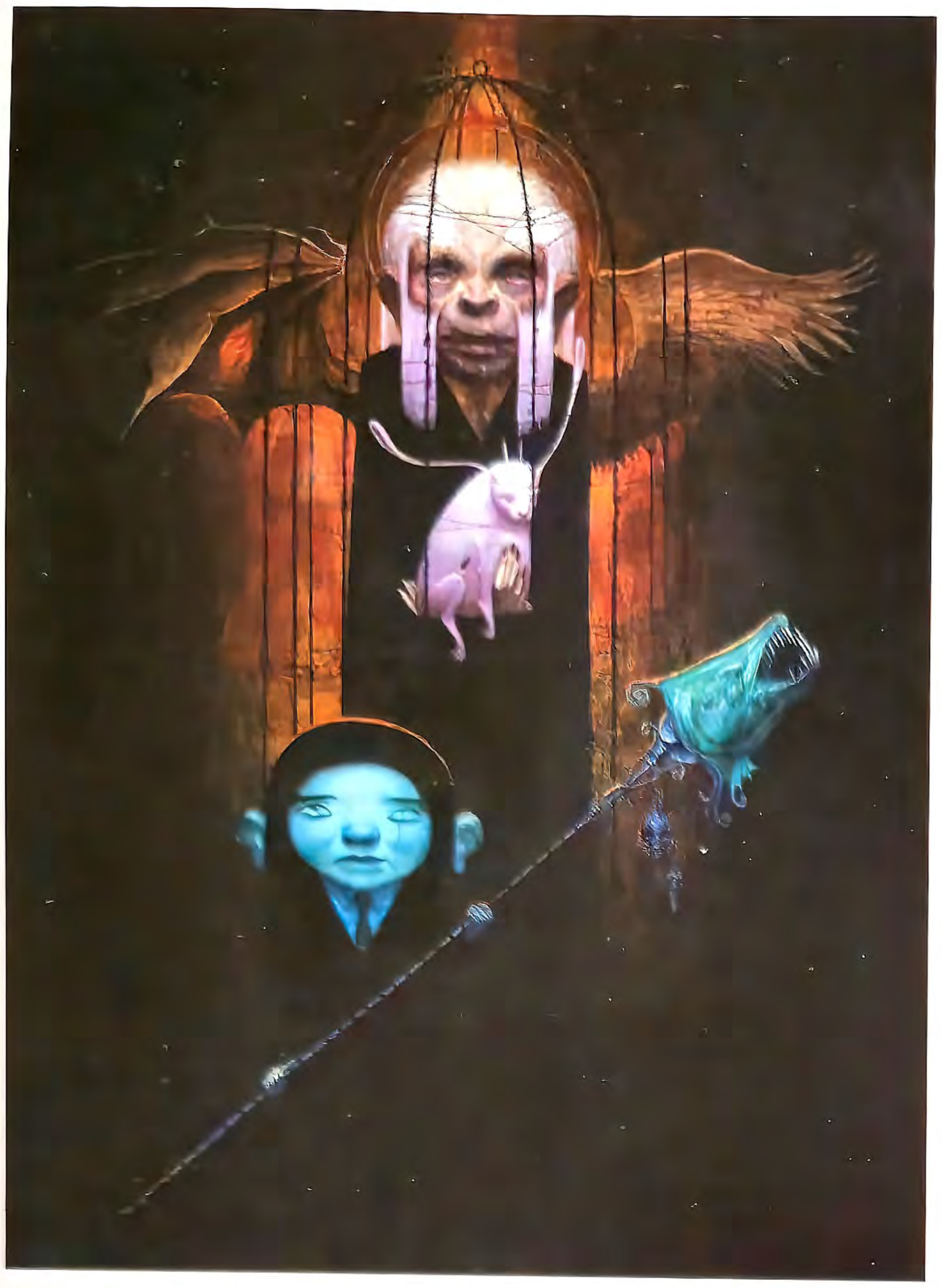
Erika Steiskal

Title: He Worried His Friends Only Liked Him For His Golden Scales
Size: 6"x10" *Medium:* Mixed



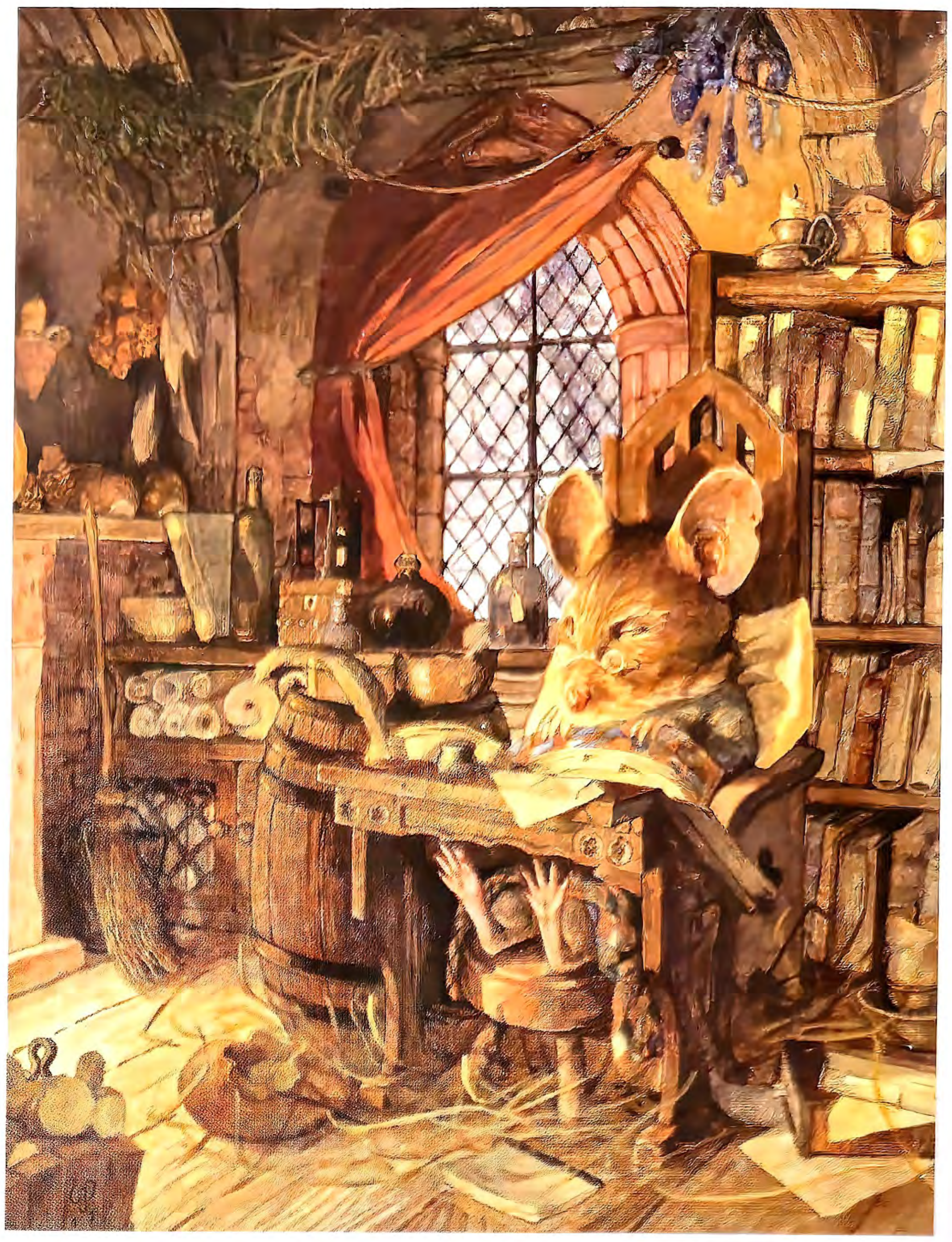
Jake Wyatt

Title: Sailor Twain *Size:* 9"x21" *Medium:* Graphite, digital



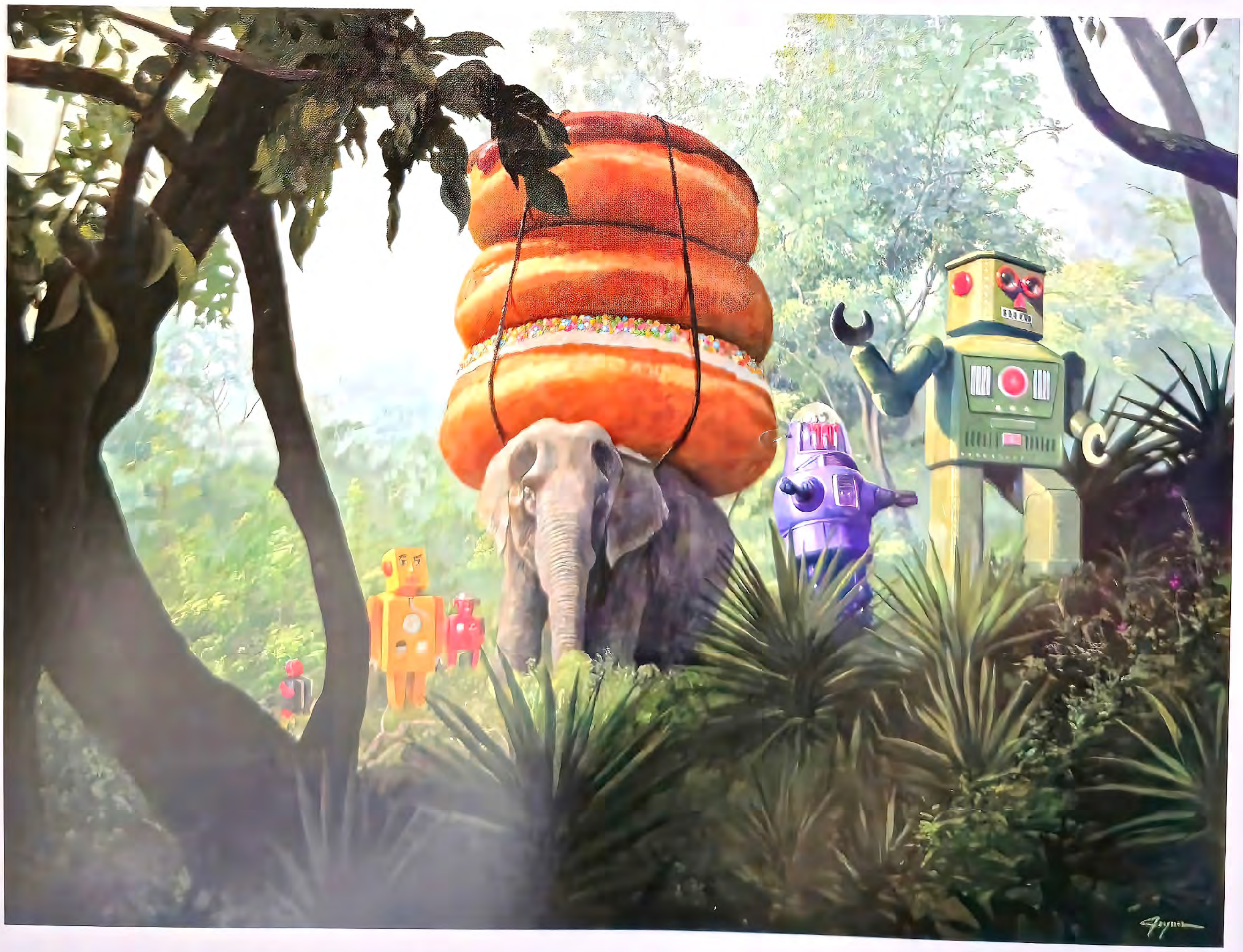
Bill Carman

Title: I Could Escape If I Wanted *Size:* 9"x12" *Medium:* Acrylic on copper



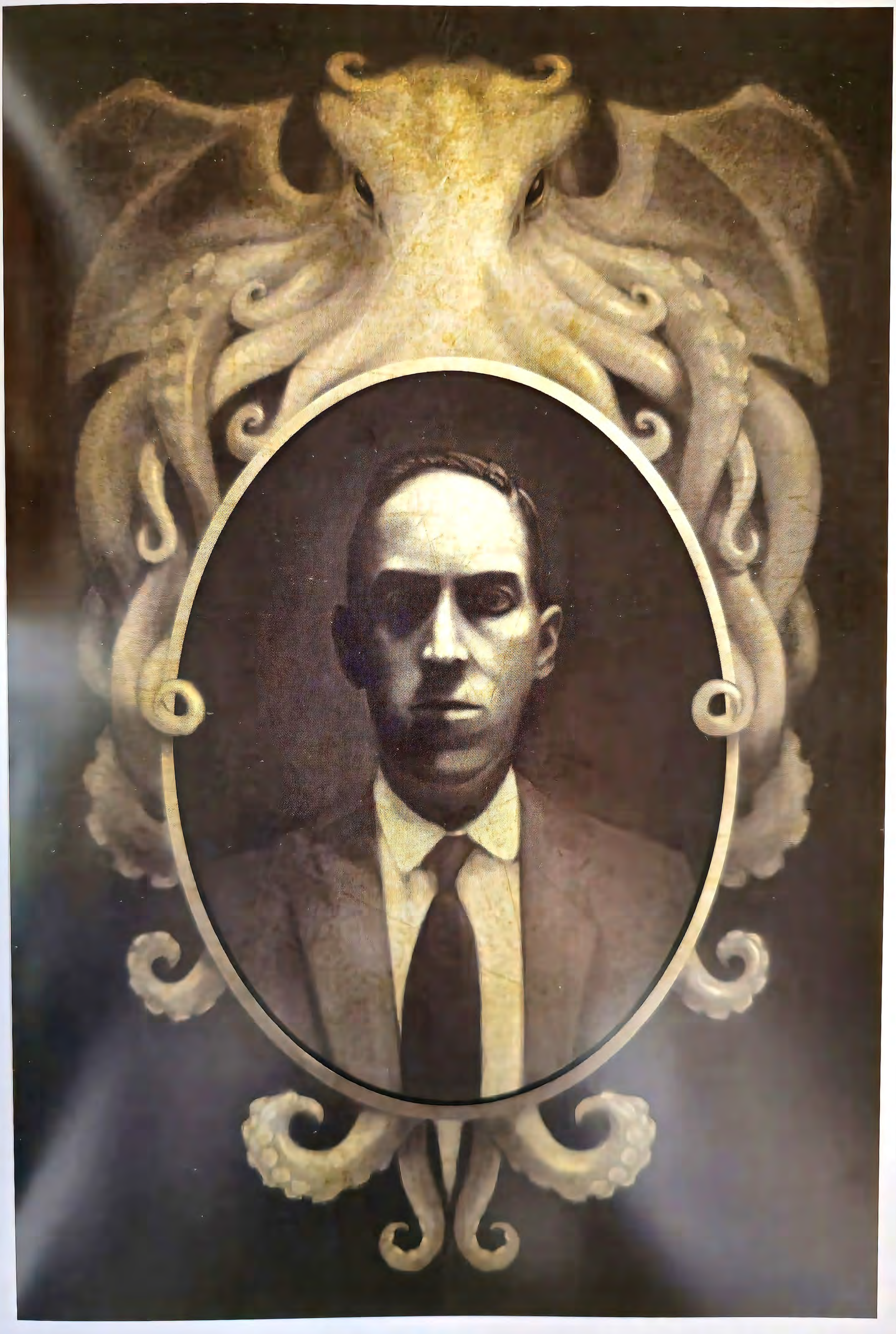
Chris Dunn

Title: Jacques' Rest *Size:* 24cm x 31cm *Medium:* Watercolor



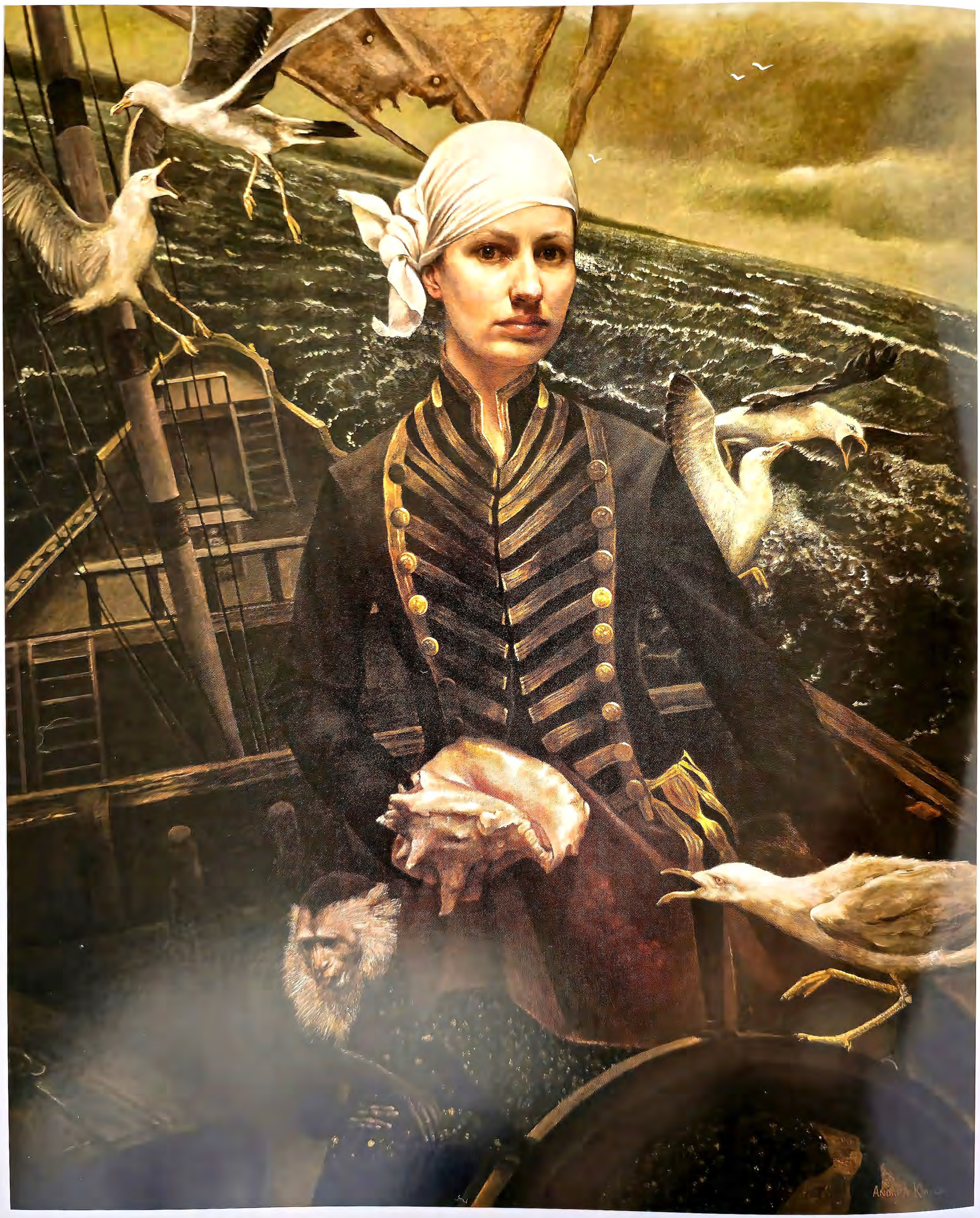
Eric Joyner

Client: Corey Helford Gallery *Title:* On Tiger Mountain *Size:* 64"x48" *Medium:* Oil on board



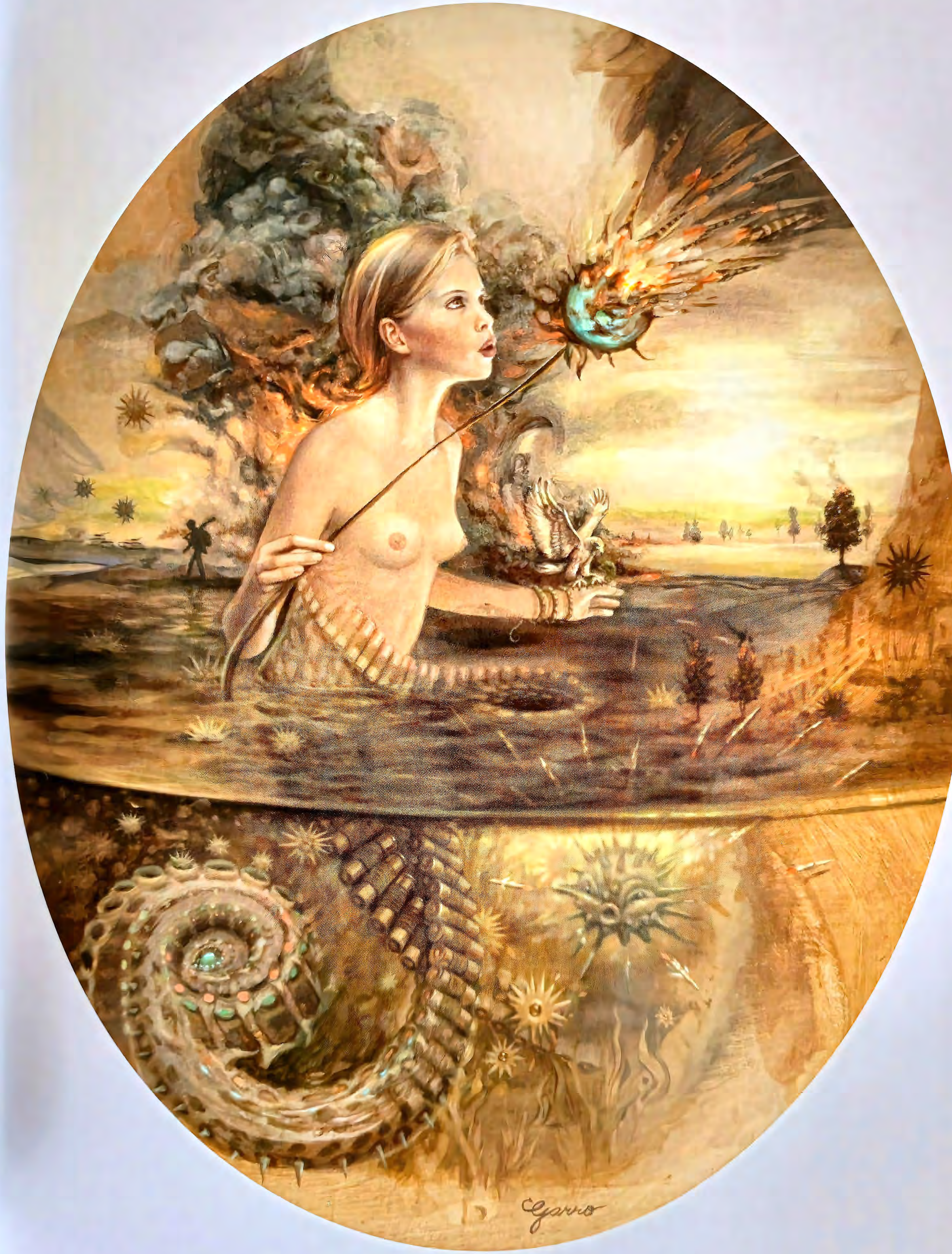
Travis Lewis

Title: H.P. Lovecraft *Size:* 16"x24" *Medium:* Oil, digital



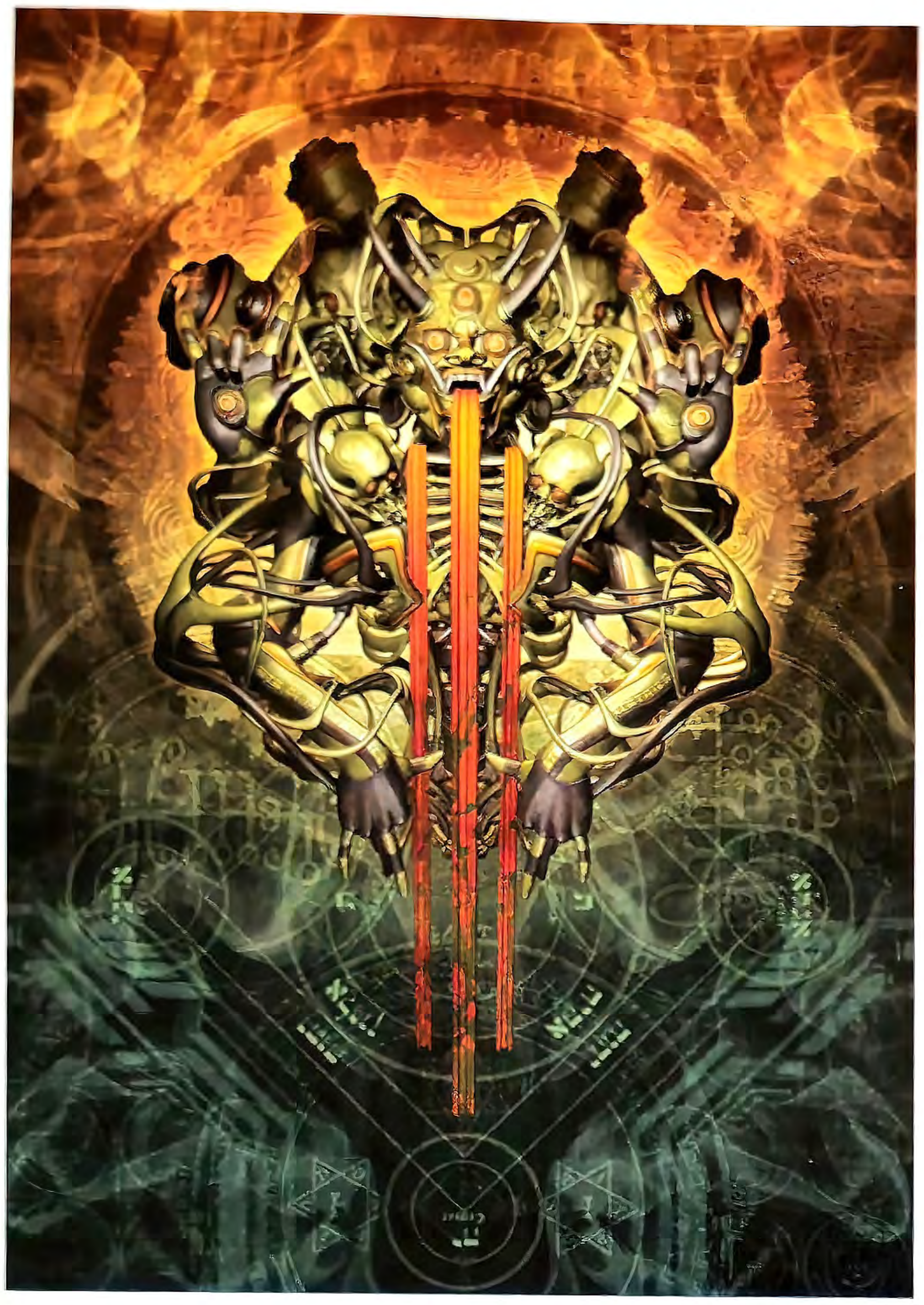
Andrea Kowch

Title: Tempest *Size:* 24"x30" *Medium:* Acrylic on canvas



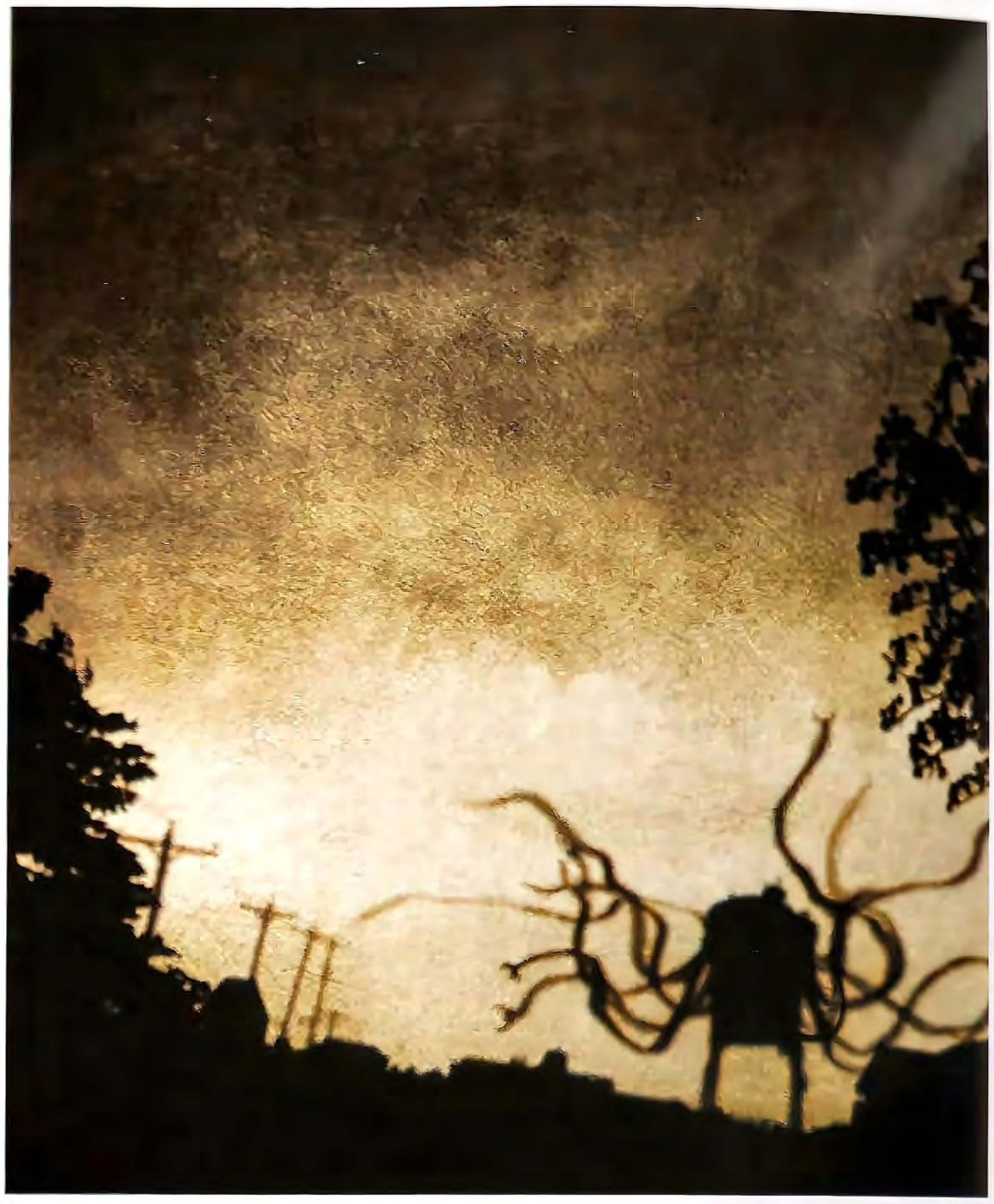
Mark Garro

Client: Copro Gallery *Title:* Warchild *Size:* 14”x20” *Medium:* Oil on panel



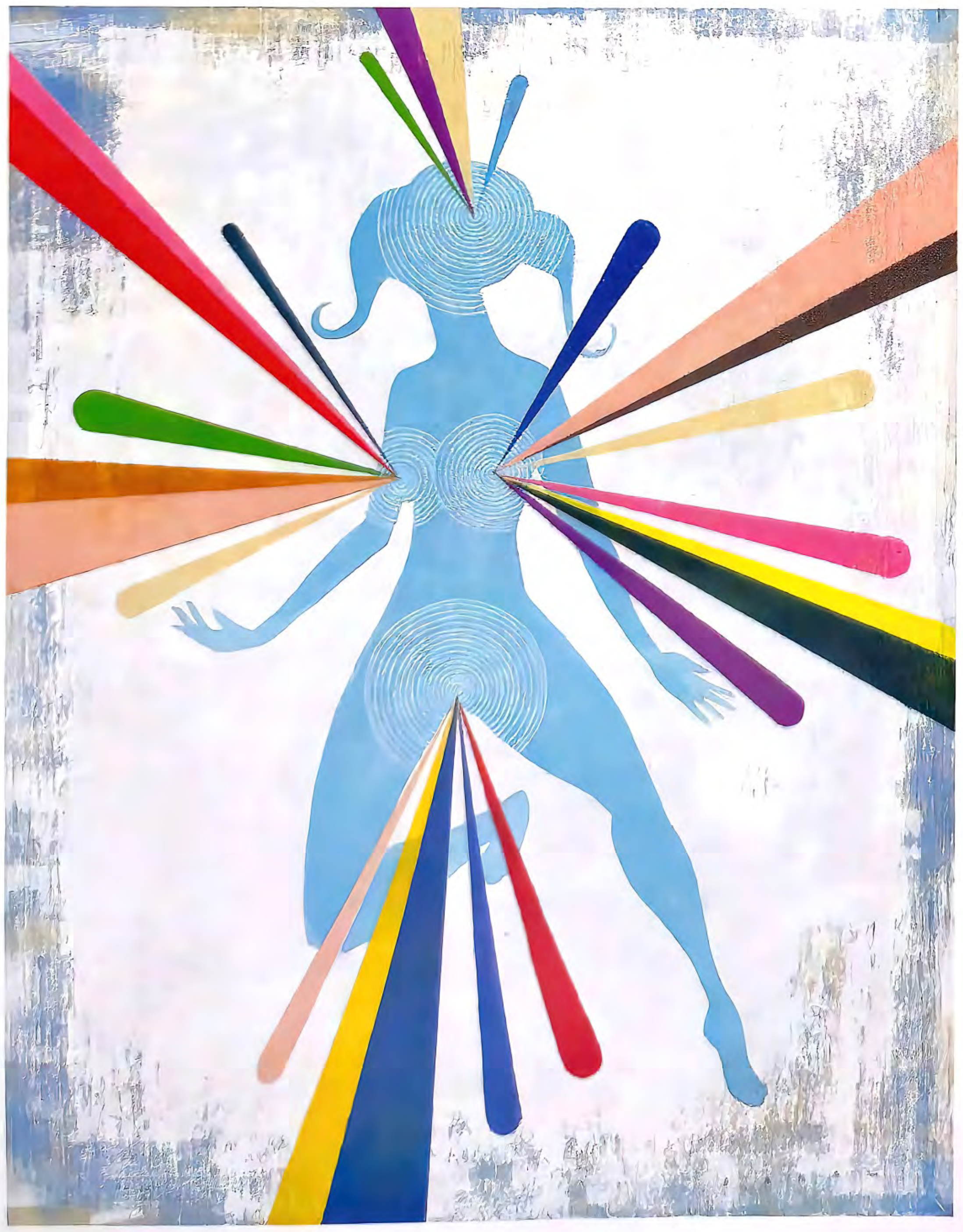
Fabio Listrani

Title: Lemegeton Clavicula SalomONIs *Medium:* Digital



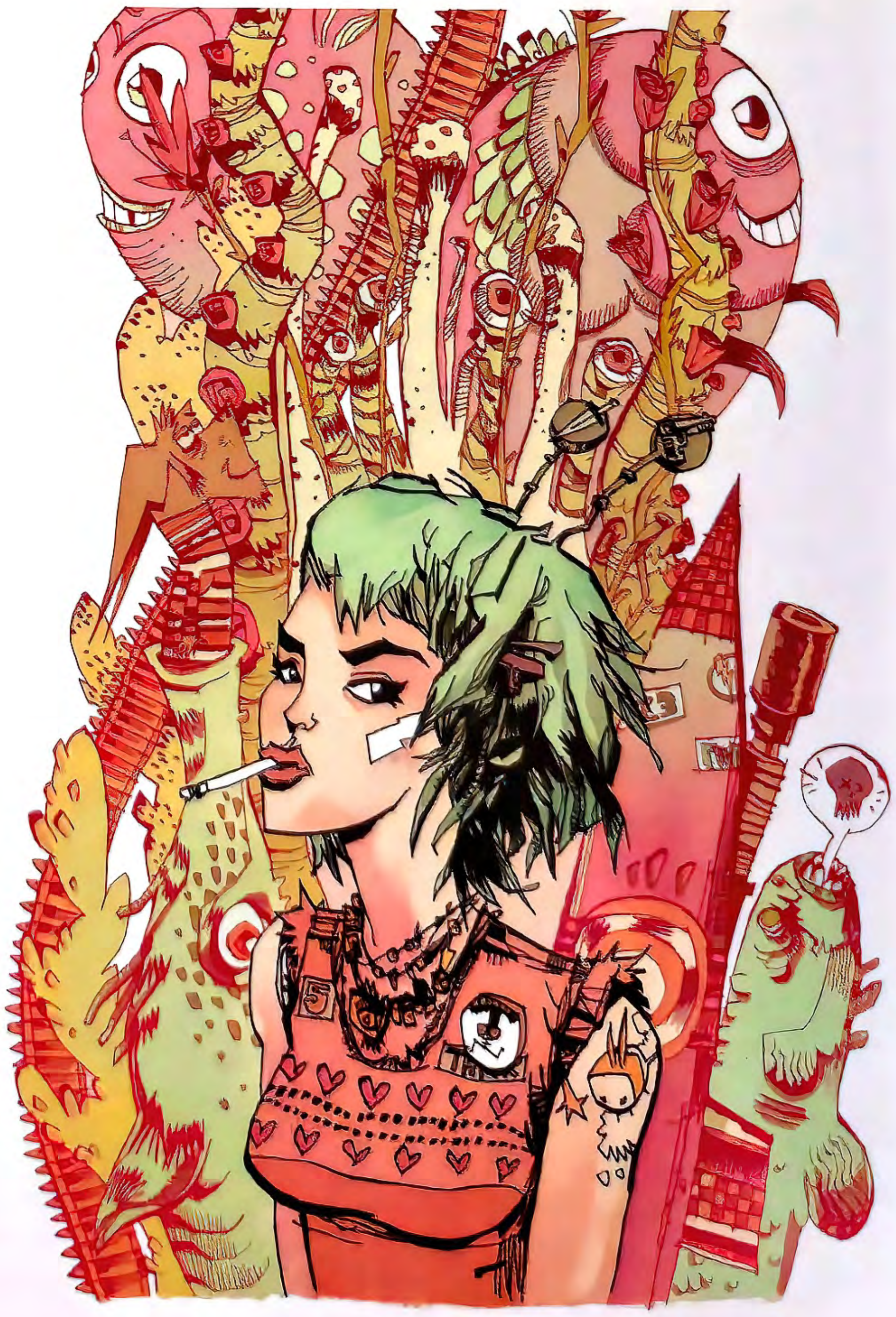
Dave Laub

Title: Runs Amok *Size:* 8"x10" *Medium:* Digital



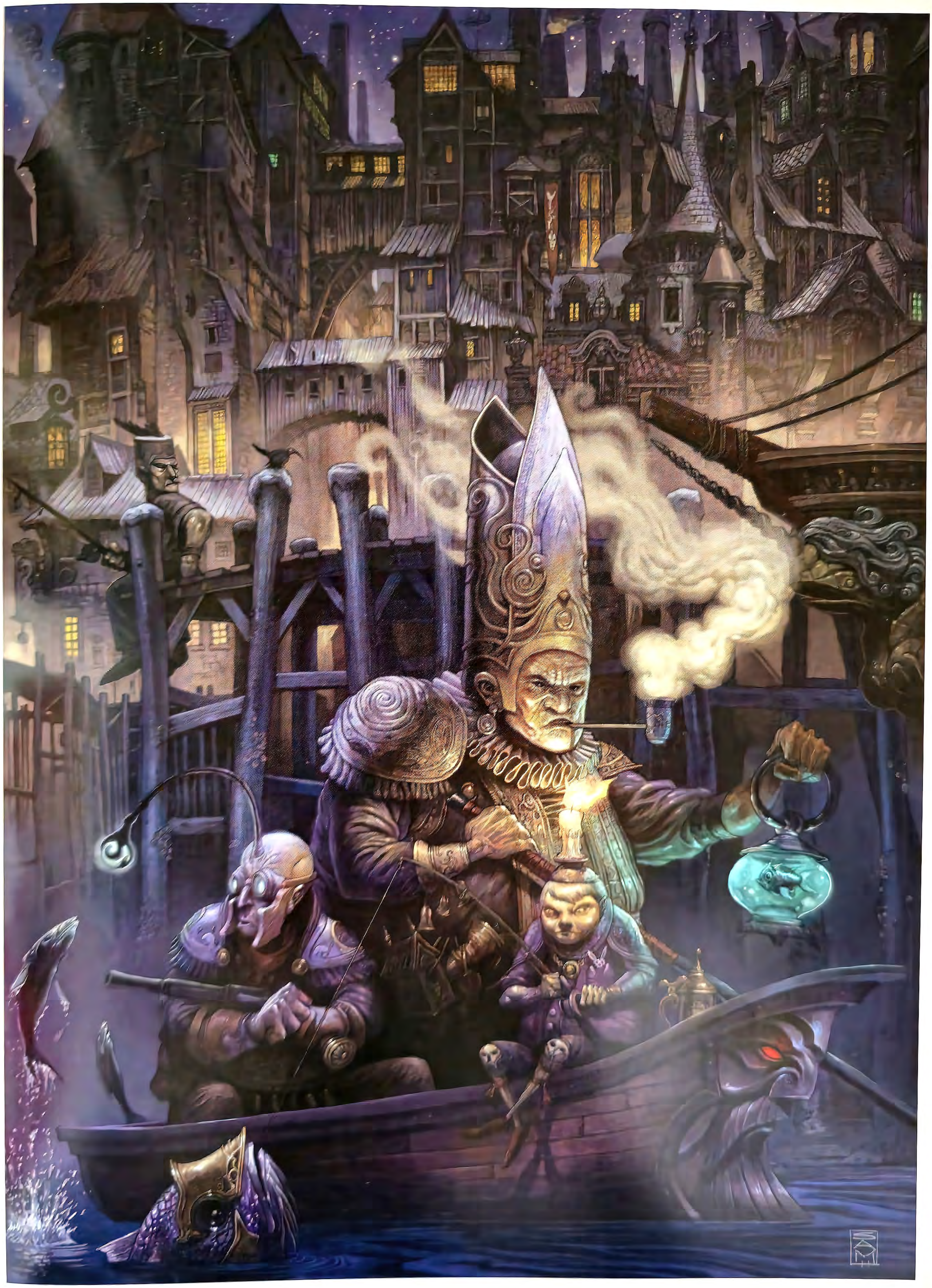
Scott Bakal

Client: William–Scott Gallery *Title:* Explosion #2 *Size:* 11"x14" *Medium:* Acrylic, ink



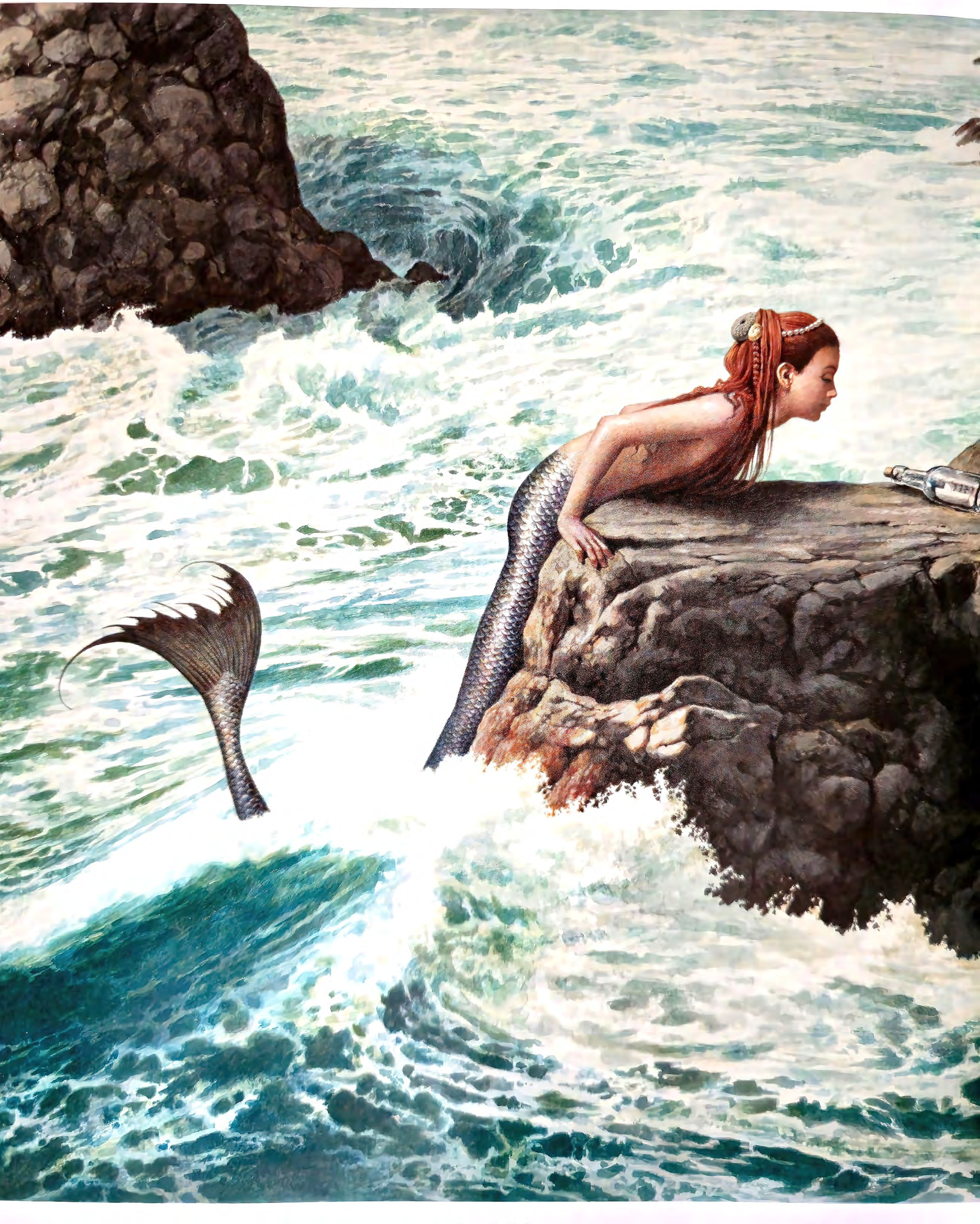
Jim Mahfood

Art Director: Steve White *Colorist:* Anne Masse *Client:* Titan Books
Title: Everyone Loves Tank Girl #2 *Size:* 6"x9" *Medium:* Ink, digital



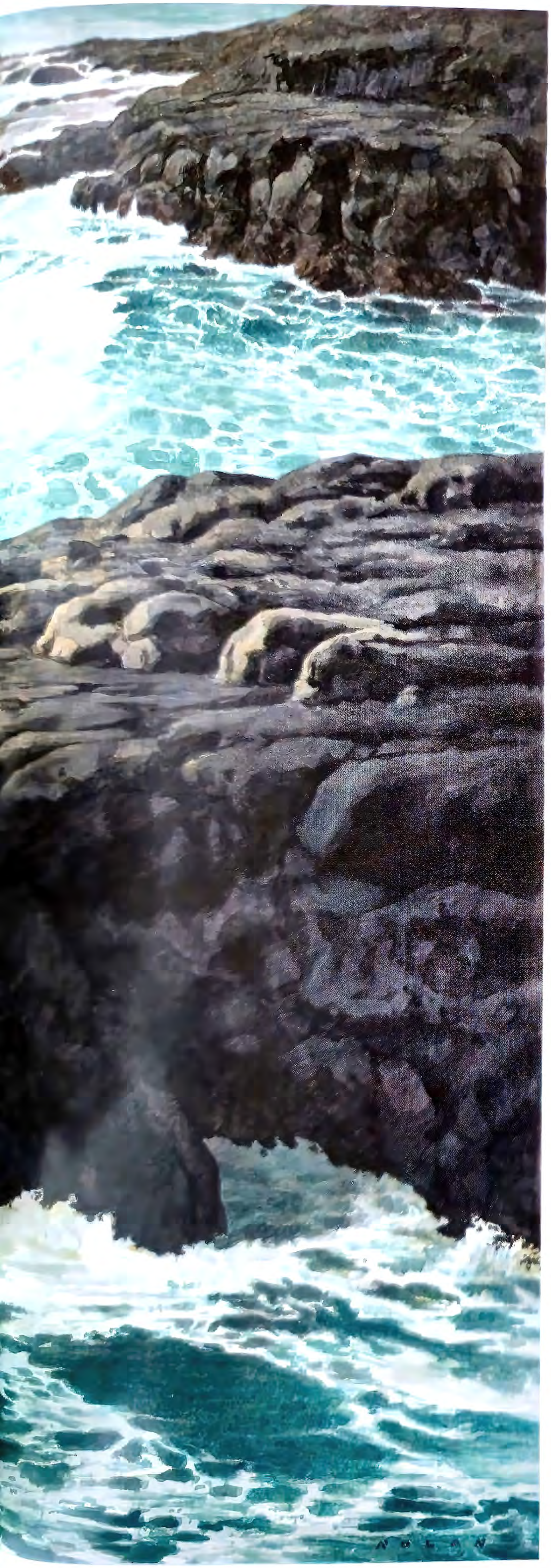
Sean Andrew Murray

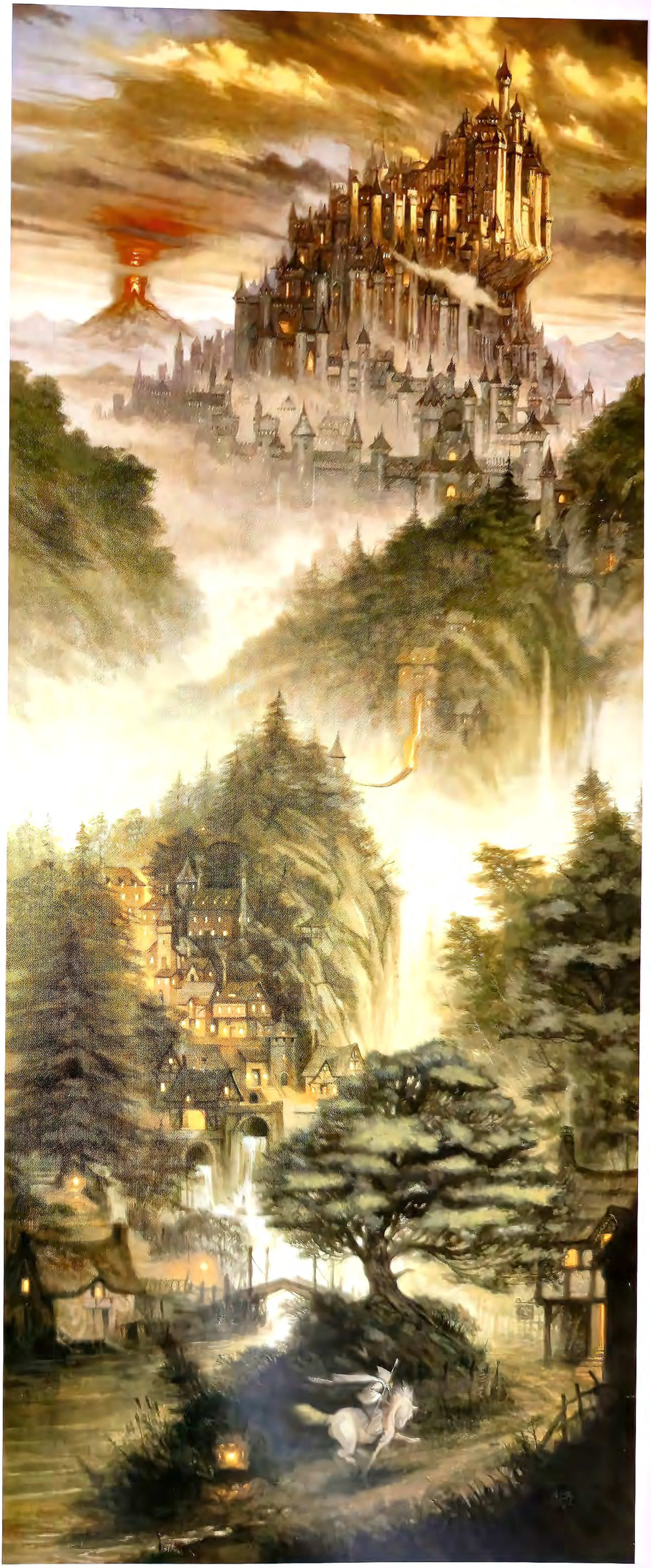
Title: Night Fishermen *Medium:* Pencil, digital



Dennis Nolan

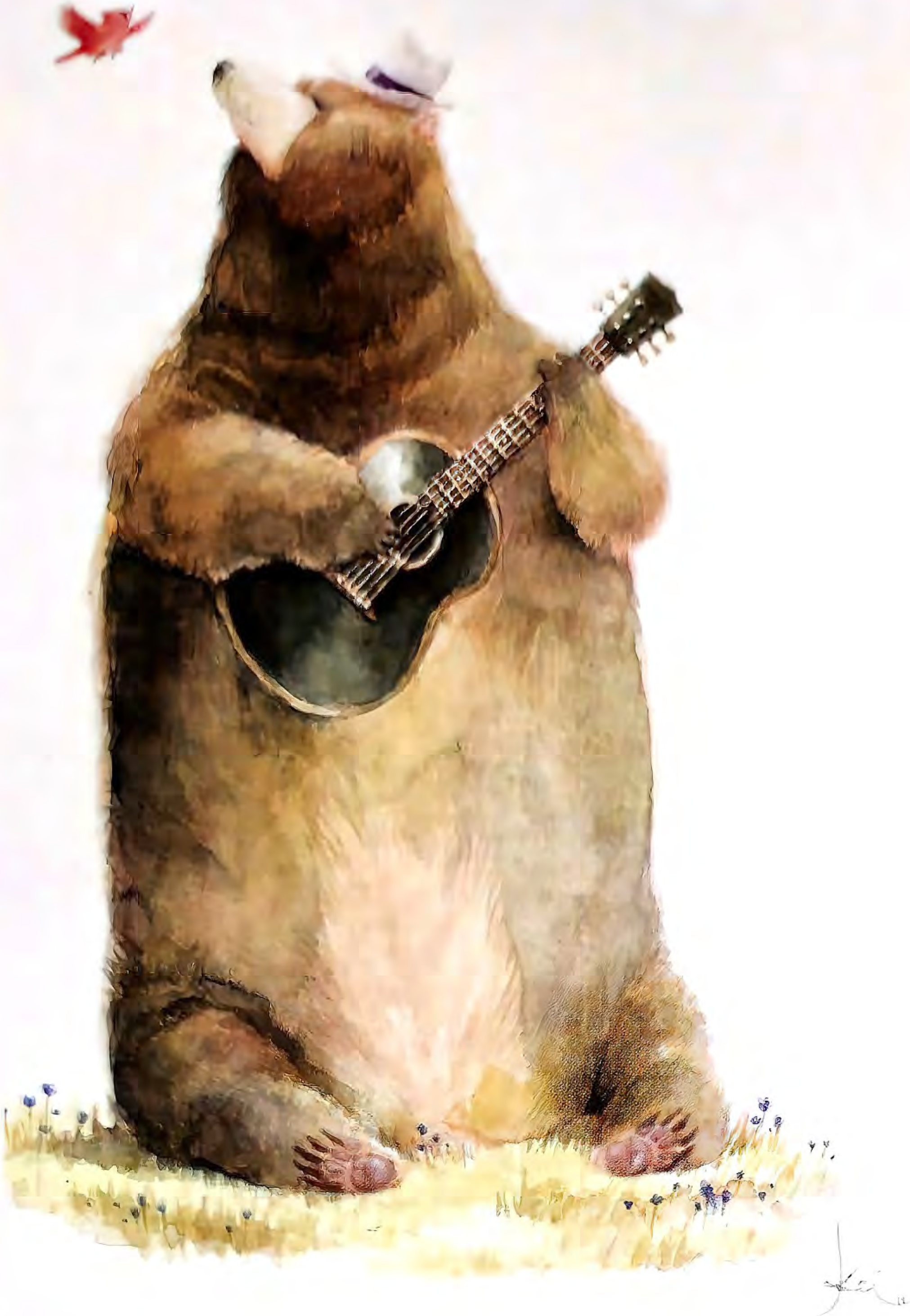
Title: Message In a Bottle *Size:* 19.5”x15.5” *Medium:* Watercolor





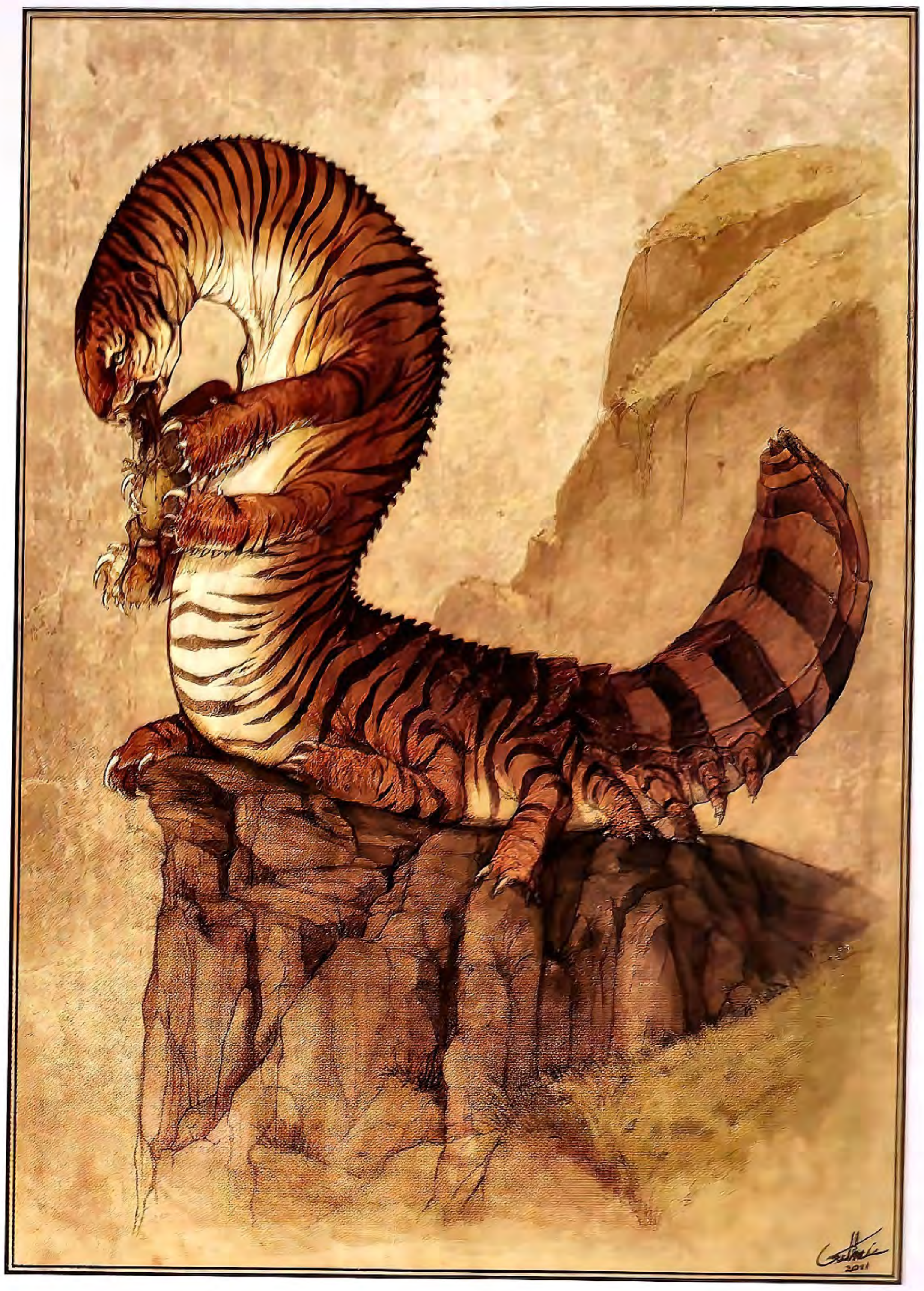
William O'Connor

Title: Ride to Gondor *Size:* 21"x48" *Medium:* Oil



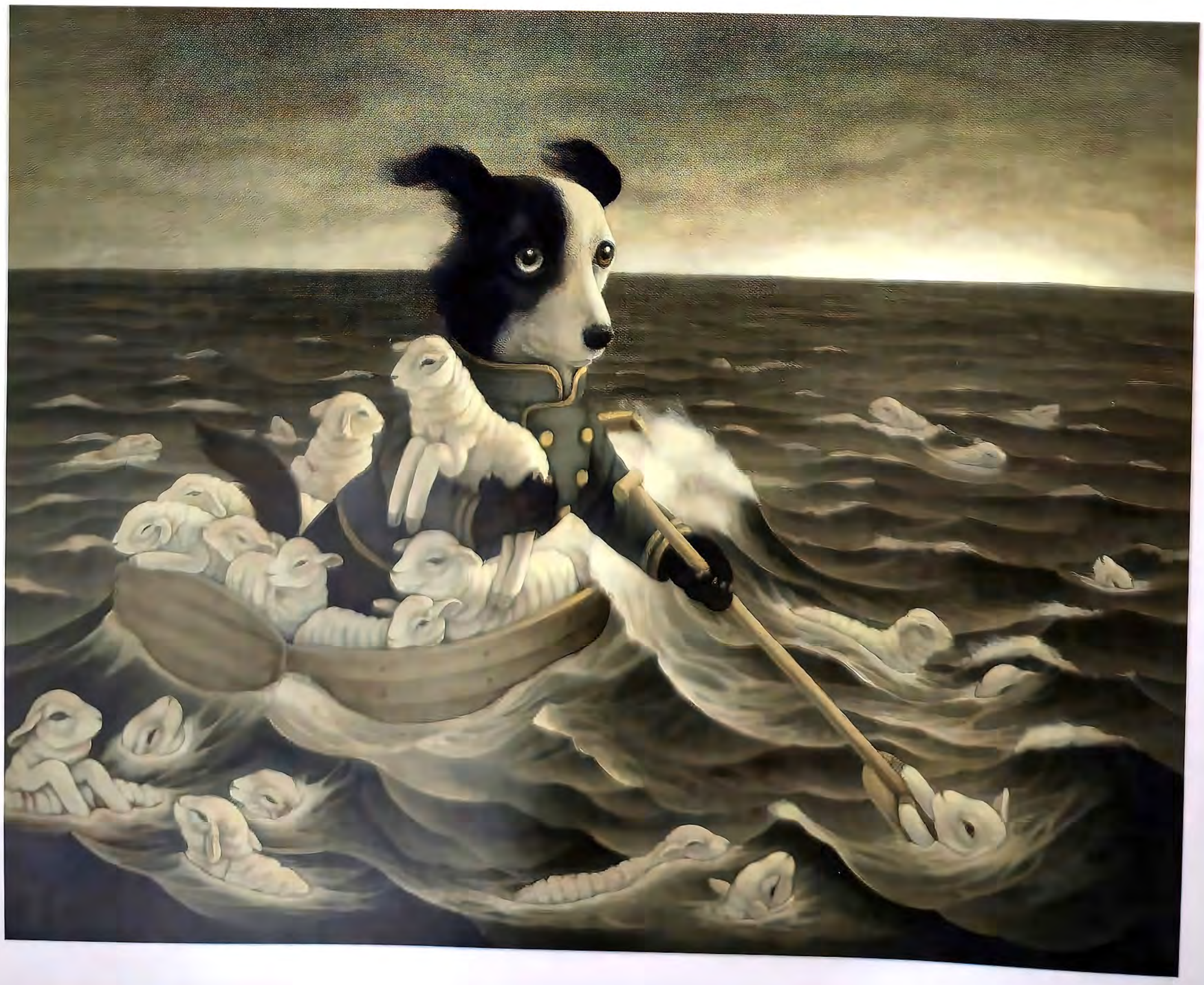
Kei Acedera

Client: Imaginism Studios *Title:* Bear Interrupted *Size:* 11"x14" *Medium:* Gouache



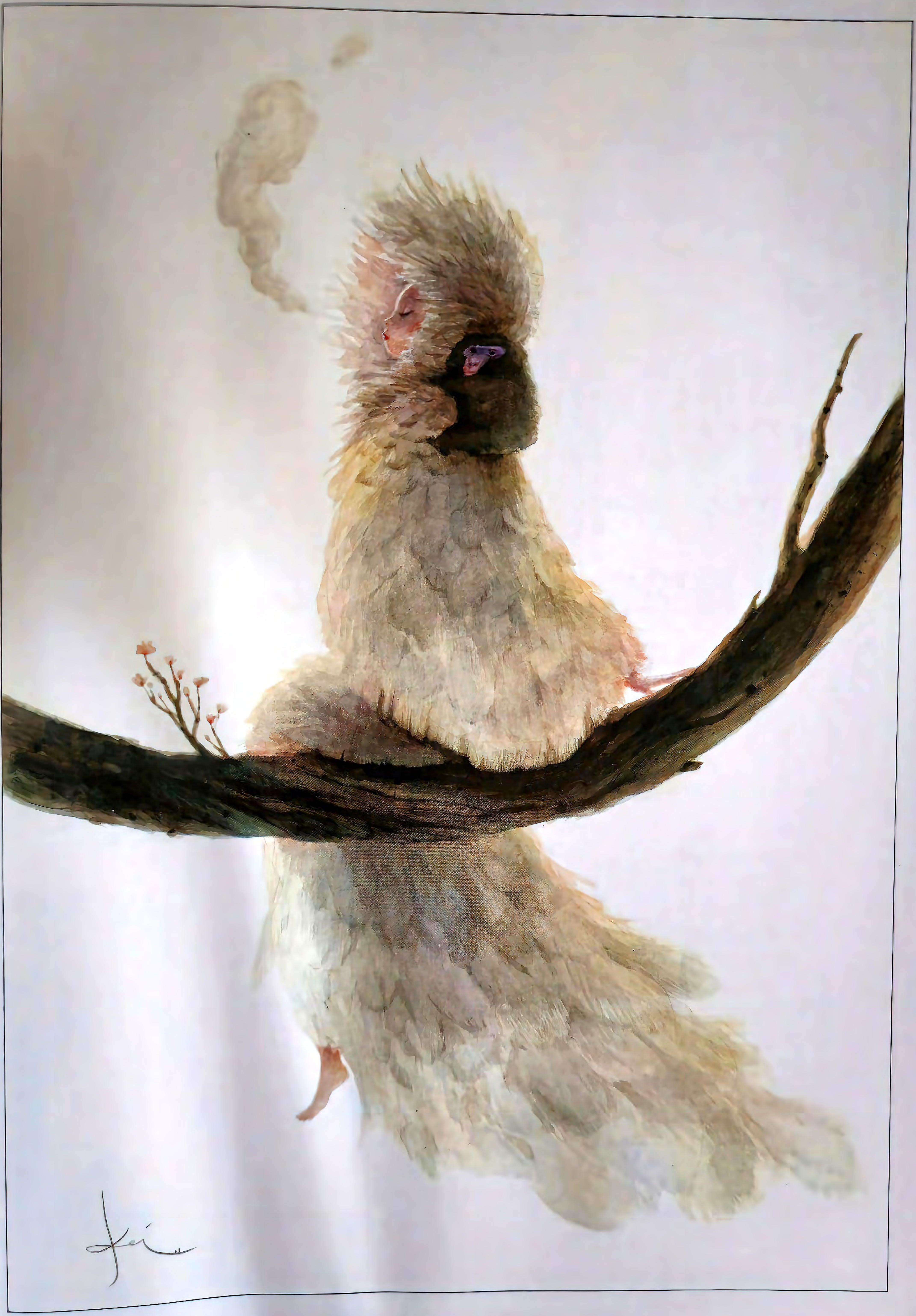
B.R. Guthrie

Title: Tigerpede *Size:* 7.25"x10" *Medium:* Mixed



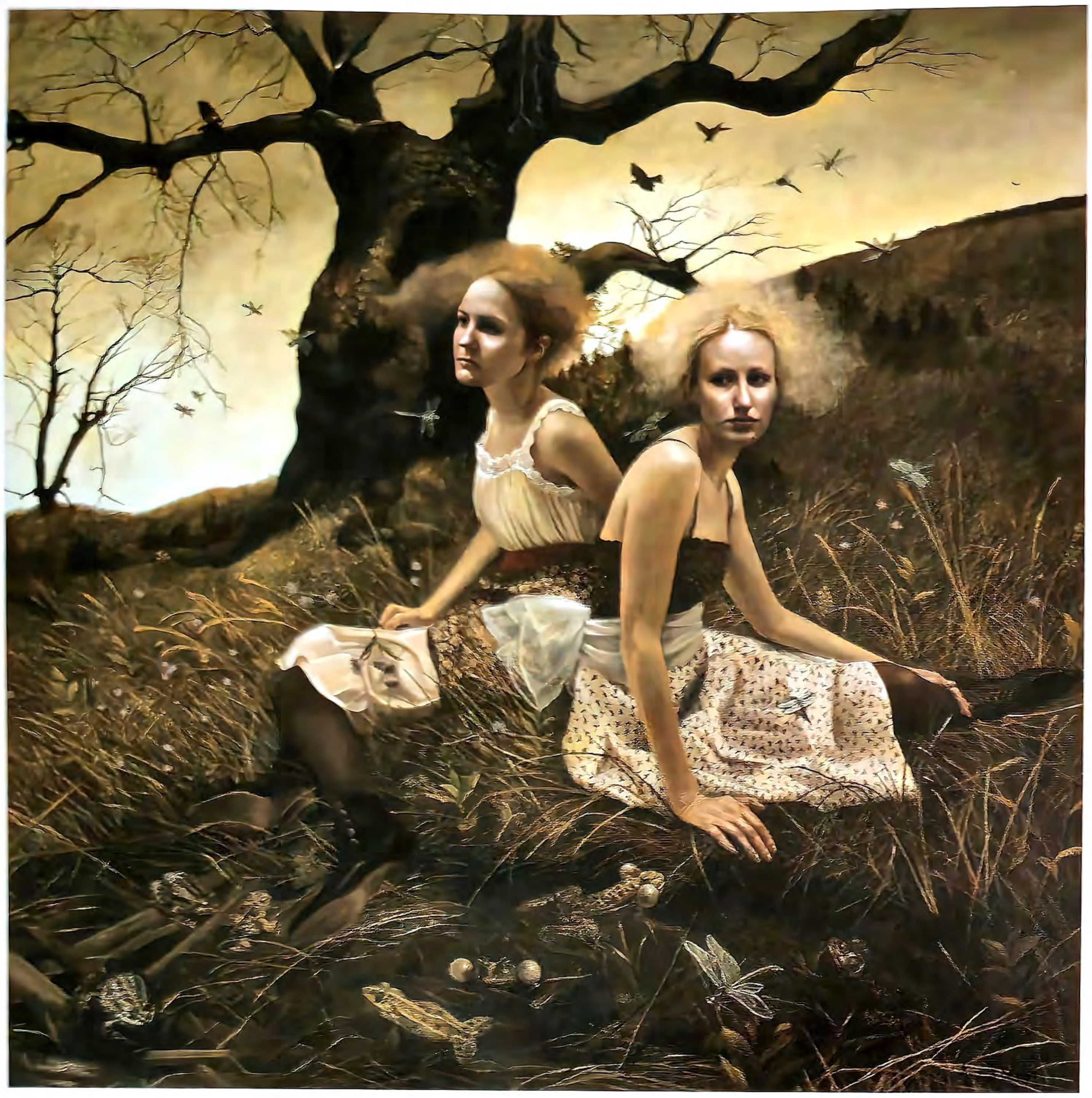
Heather Watts

Client: La Luz de Jesus Gallery *Title:* The Weary Shepherd *Size:* 14"x11" *Medium:* Acrylic on panel



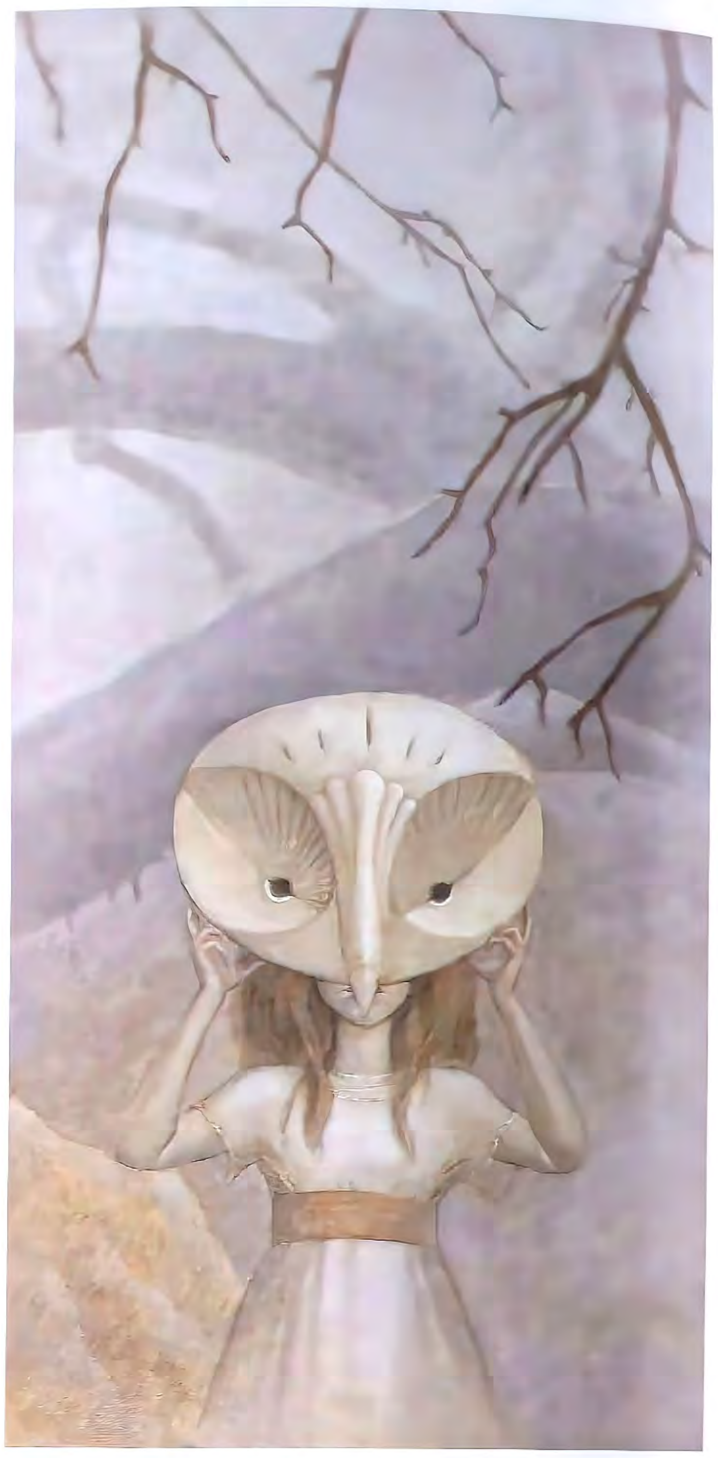
Kei Acedera

Client: Imaginism Studios *Title:* Morning Chill *Size:* 18”x24” *Medium:* Gouache



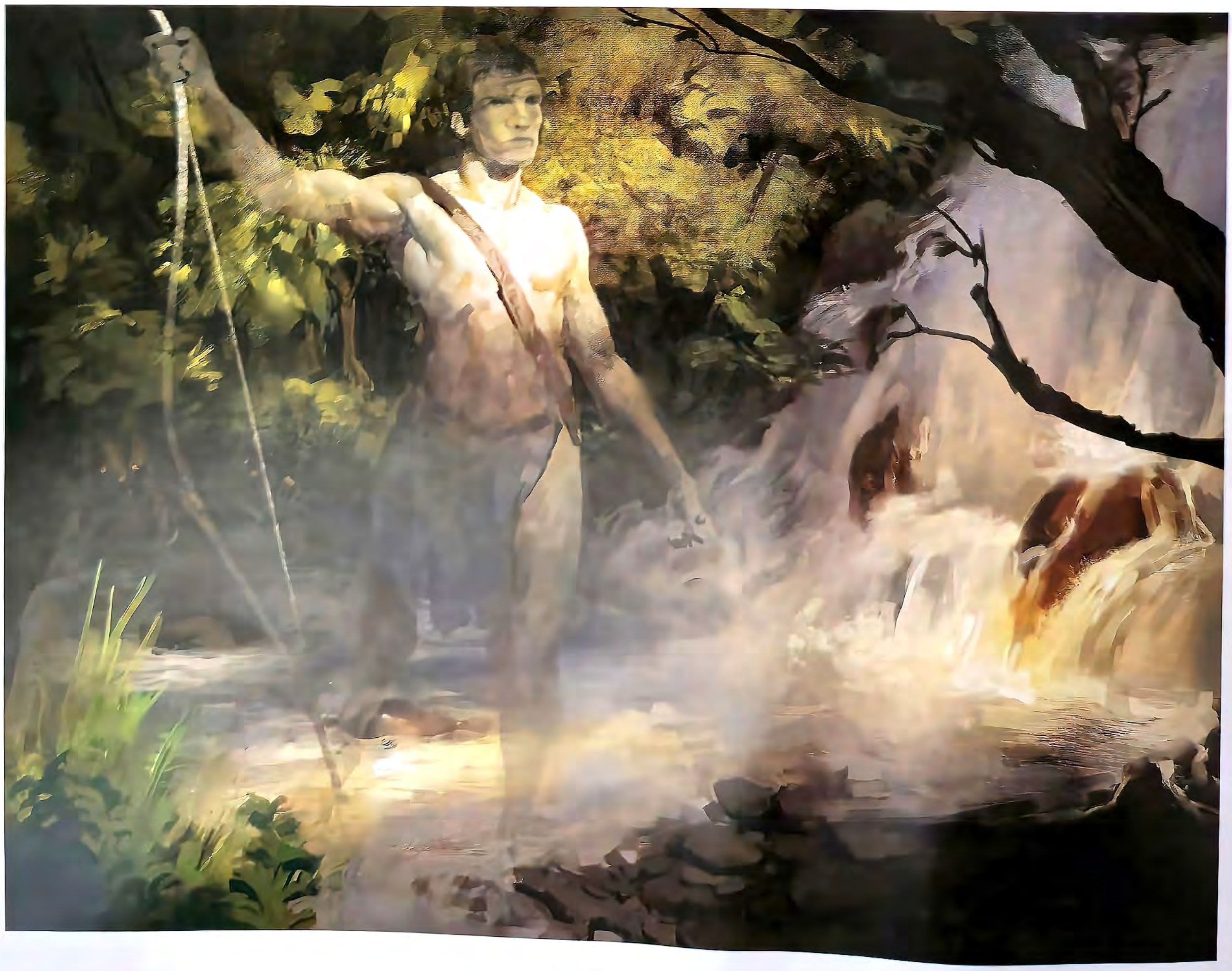
Andrea Kowch

Title: Knell's Edge *Size:* 30"x30" *Medium:* Acrylic on canvas



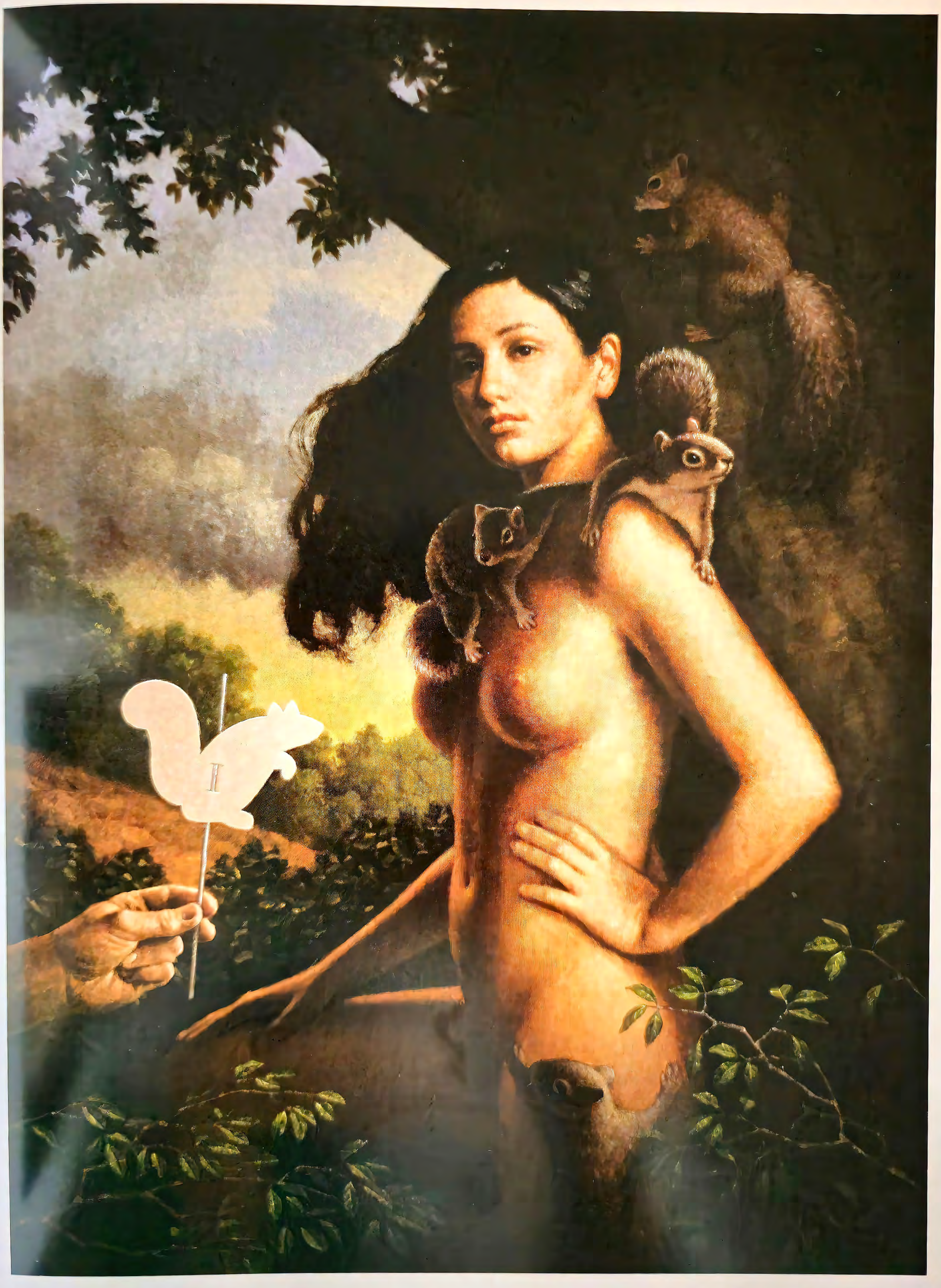
Erika Taguchi-Newton

Title: We Hide In the Forest *Size:* 6"x12" *Medium:* Acrylic



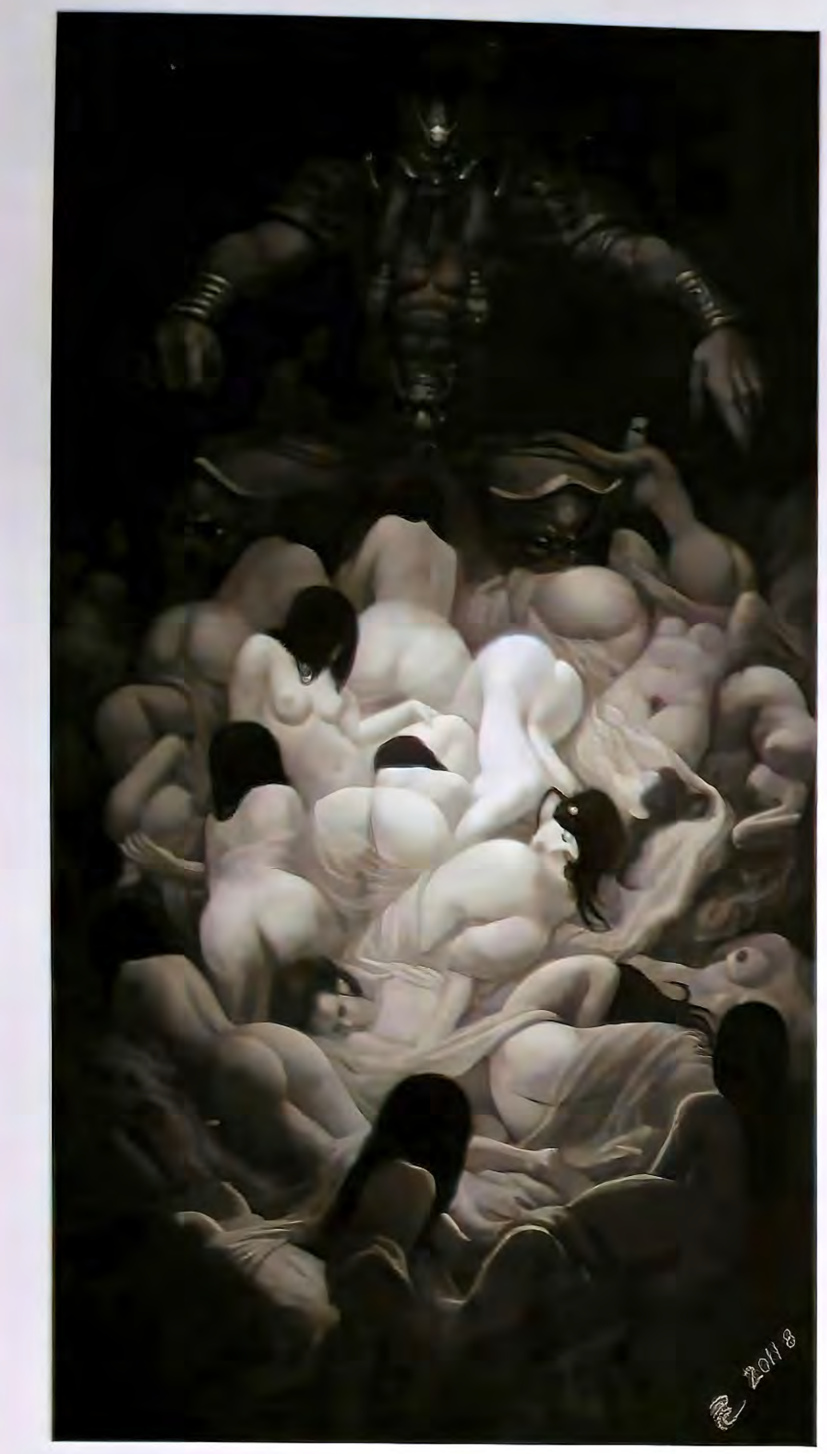
Jai Kamat

Title: Forest Dweller *Size:* 20"x15.5" *Medium:* Digital

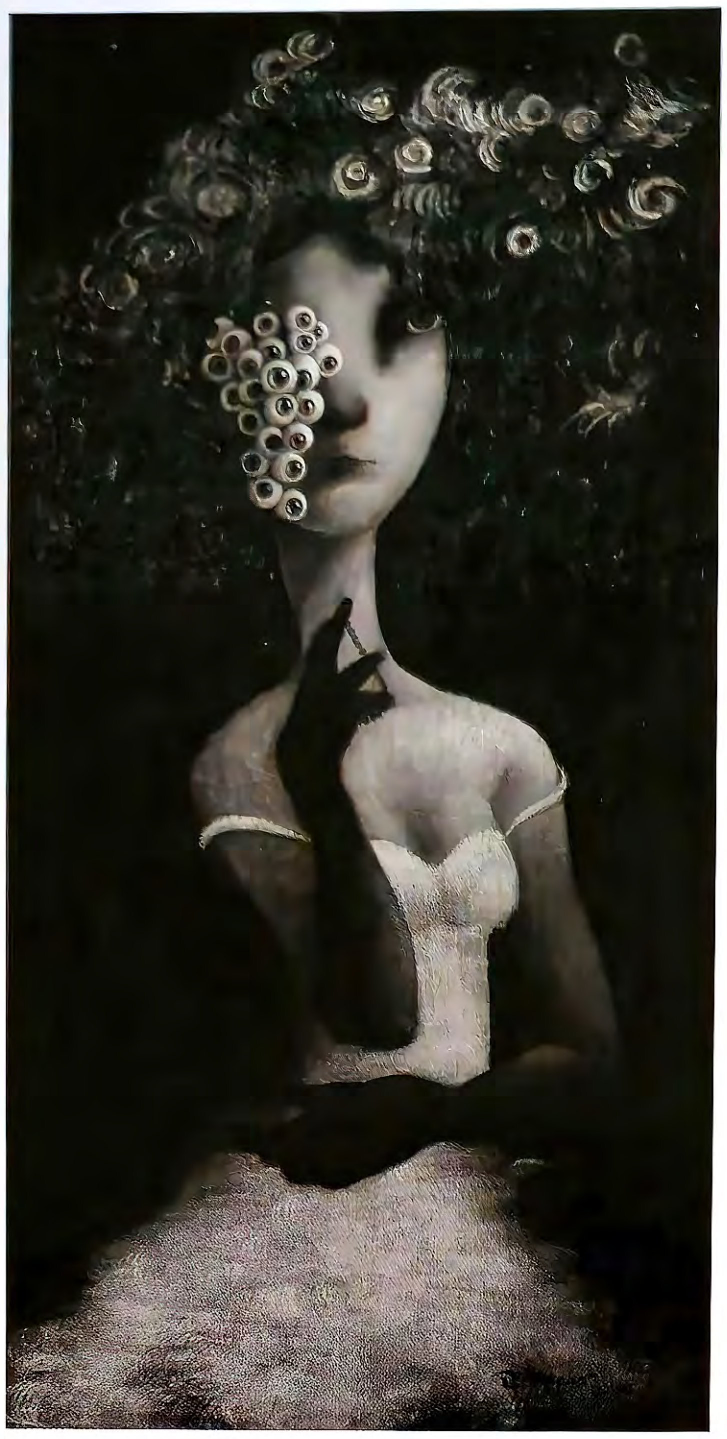


Steven Kenny

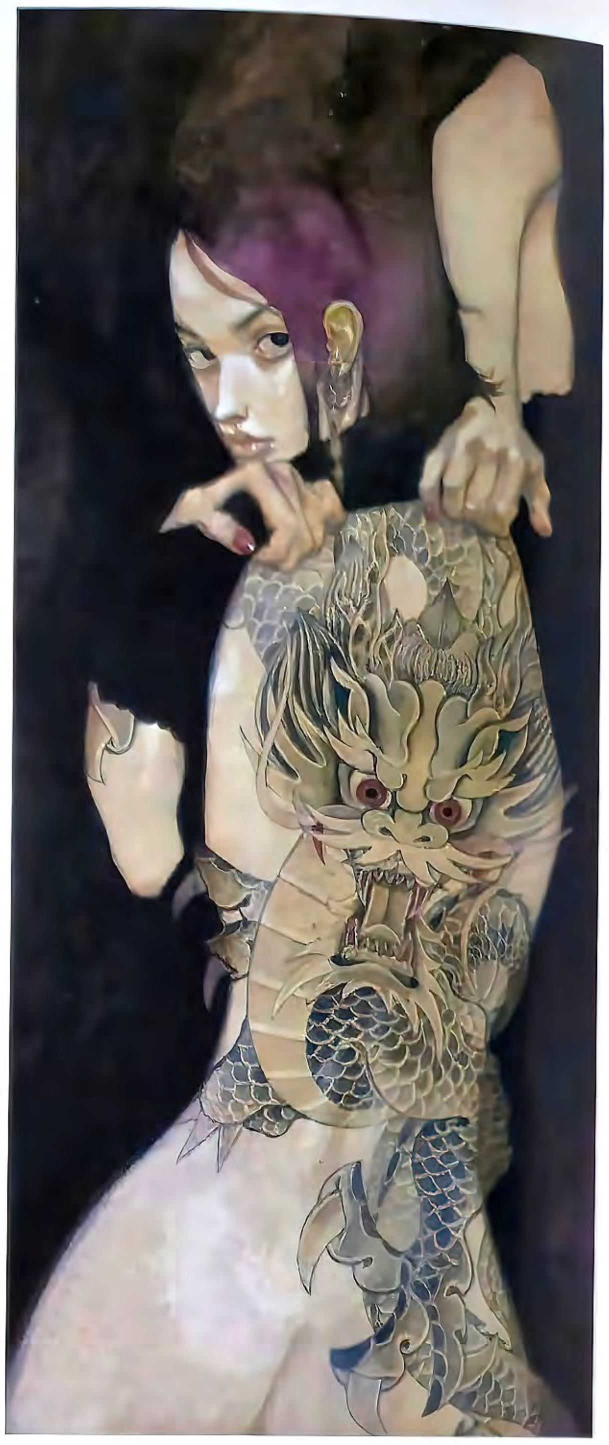
Title: The Imposter *Size:* 22"x30" *Medium:* Oil on linen



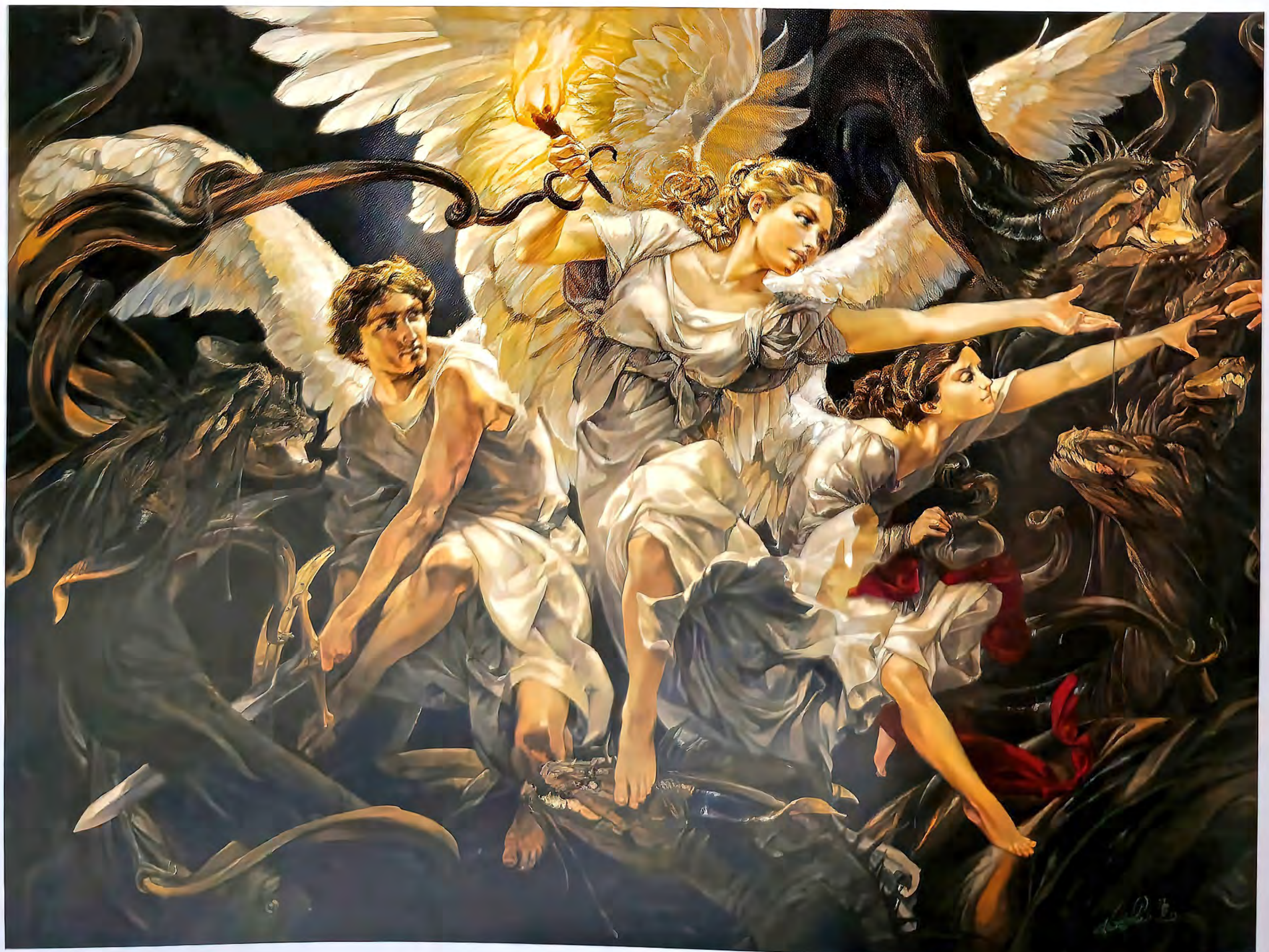
ZhongHua You
Title: King of Evil *Medium:* Digital



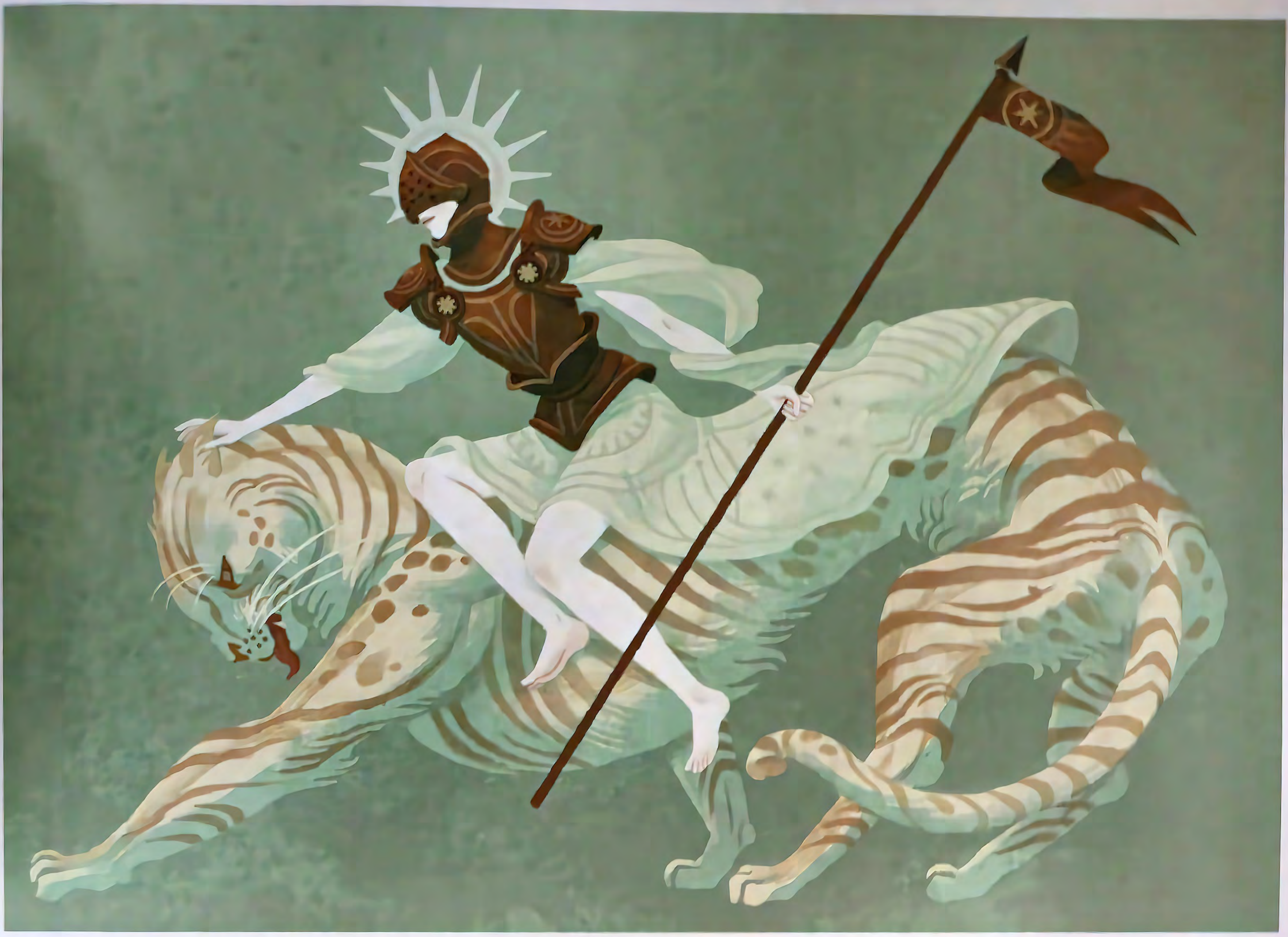
P. Tepper
Title: The Black Rose Bride *Size:* 20"x40" *Medium:* Oil



Tohru Patrick Awa
Title: Draken Flicka *Medium:* Watercolor

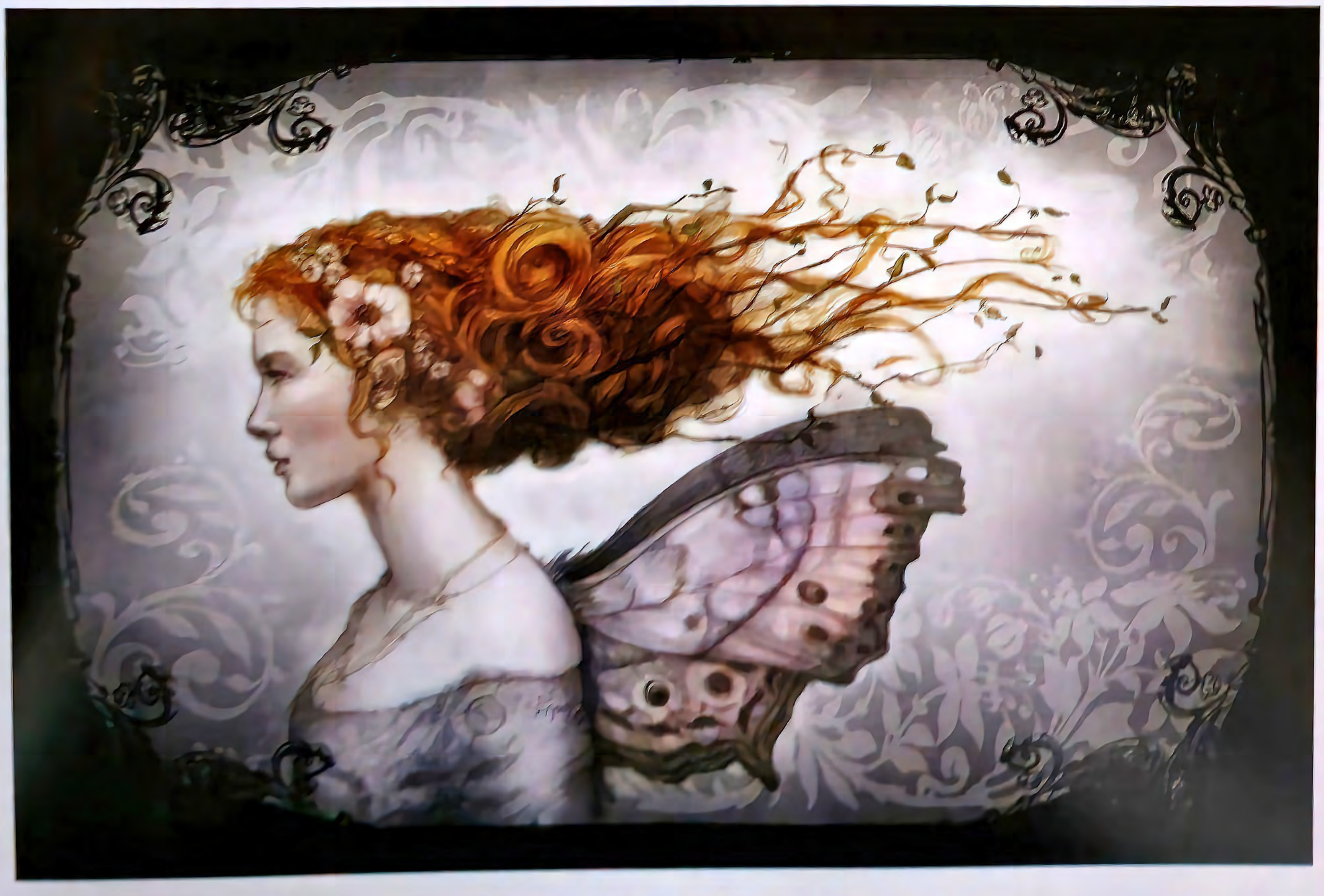


Heather Theurer
Title: The Rescue *Size:* 48"x36" *Medium:* Oil



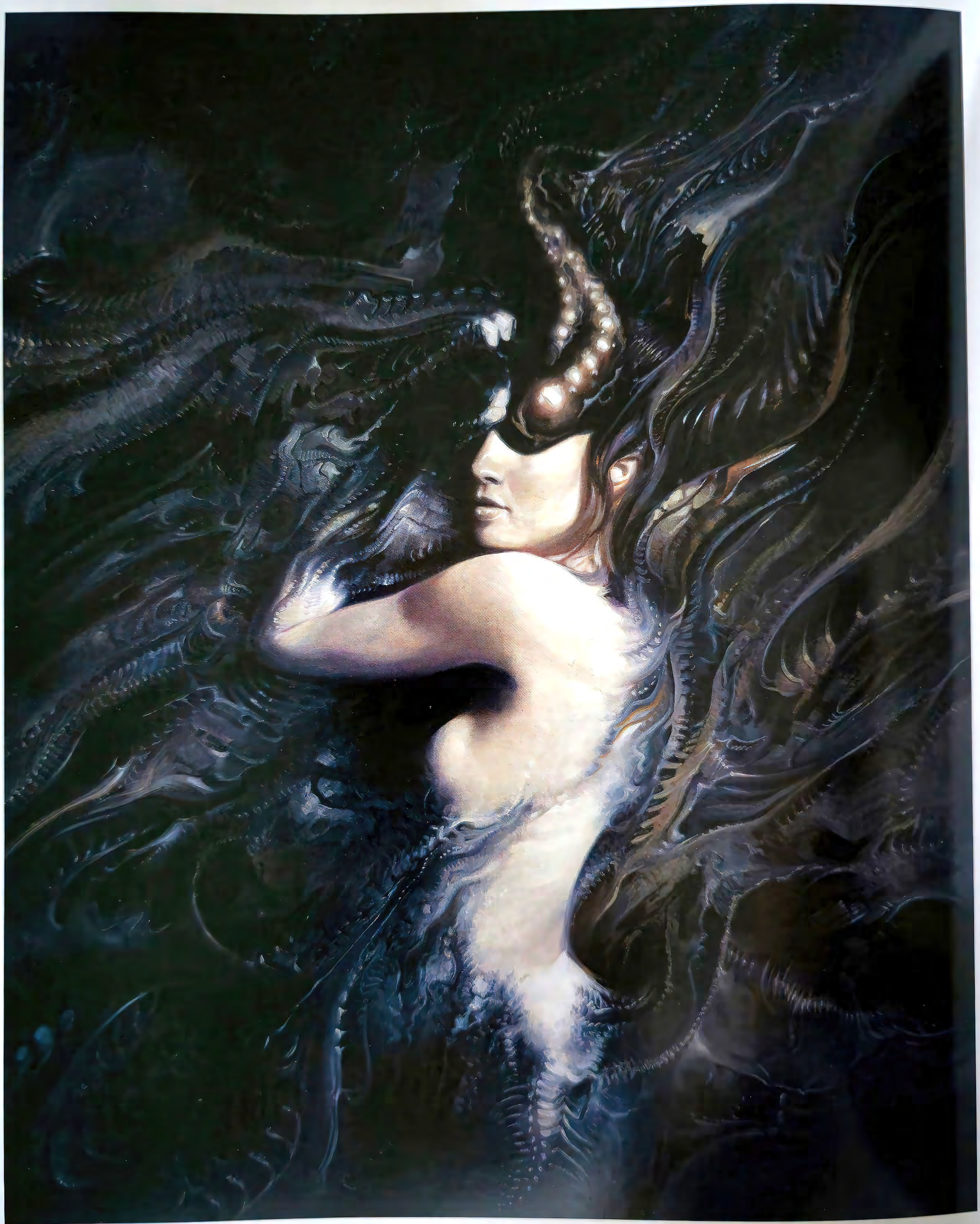
Kali Ciesemier

Title: Conqueror and Catbeast *Size:* 19"x13" *Medium:* Digital



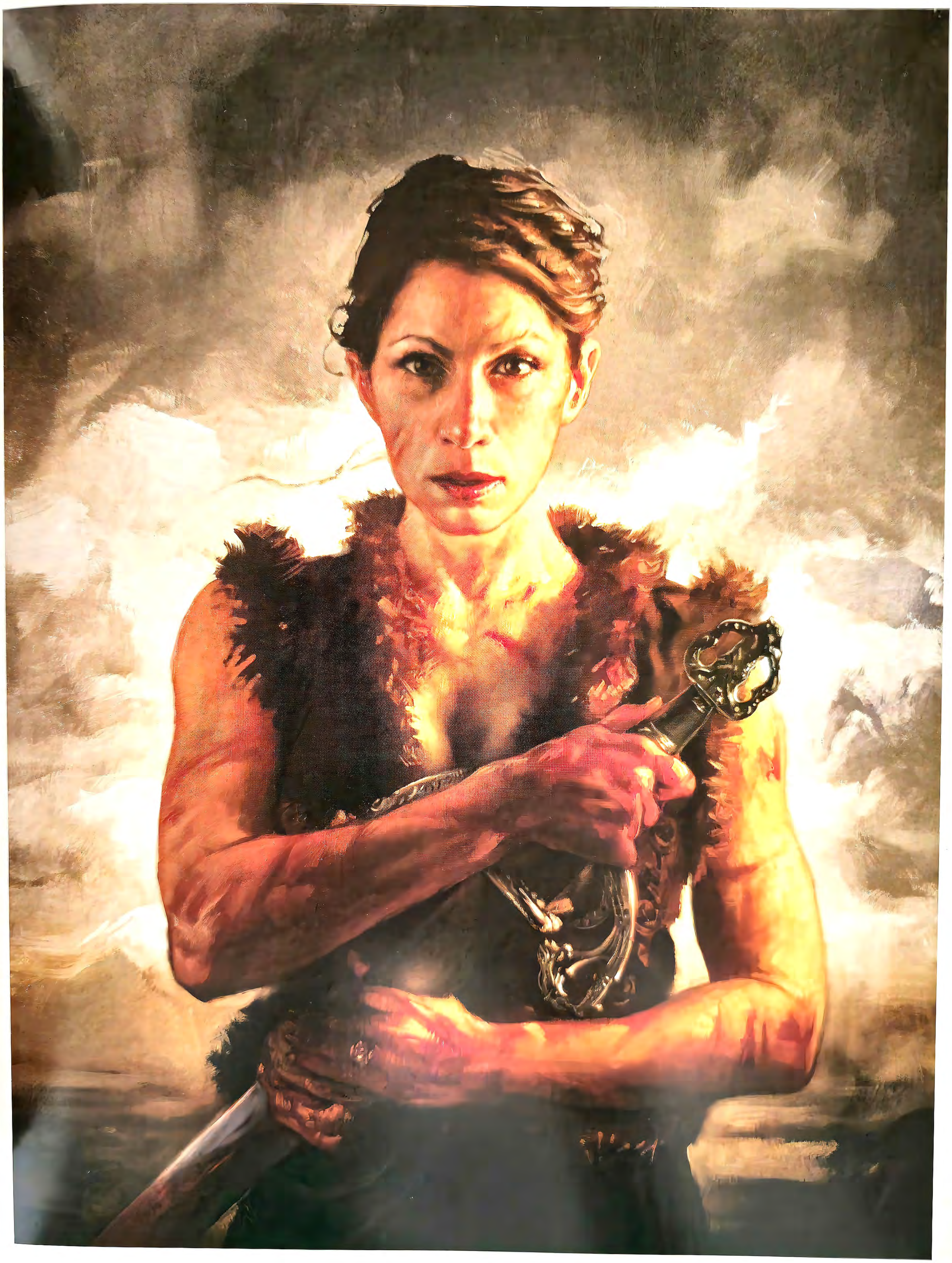
Renae Taylor

Title: Mother of Pearl Faerie *Size:* 14"x11" *Medium:* Pencil, Photoshop



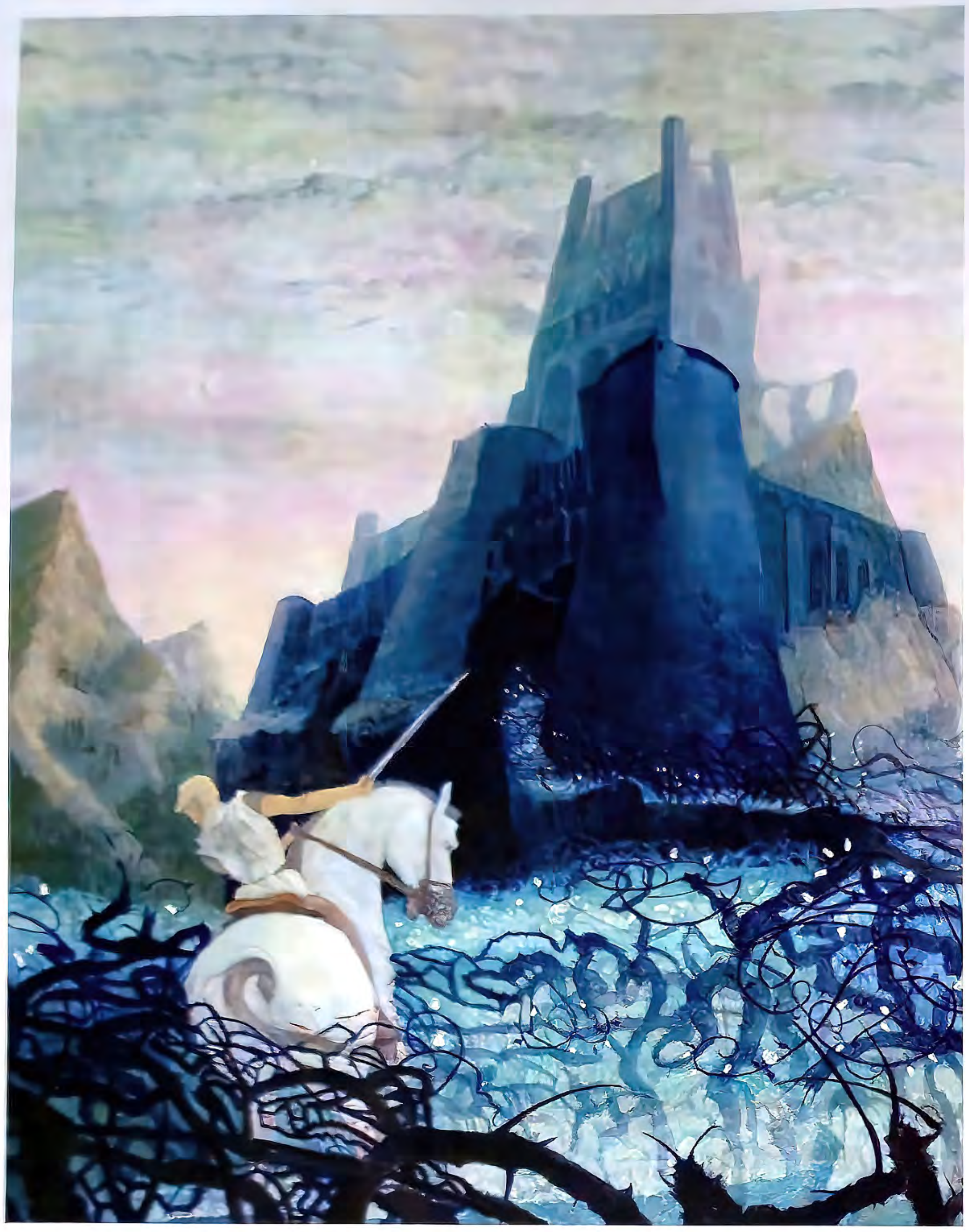
Dvid Palumbo

Title: Coral Demon *Size:* 12"x15" *Medium:* Oil



Anthony Palumbo

Title: Bloodied, Not Beaten *Size:* 18"x24" *Medium:* Oil, digital

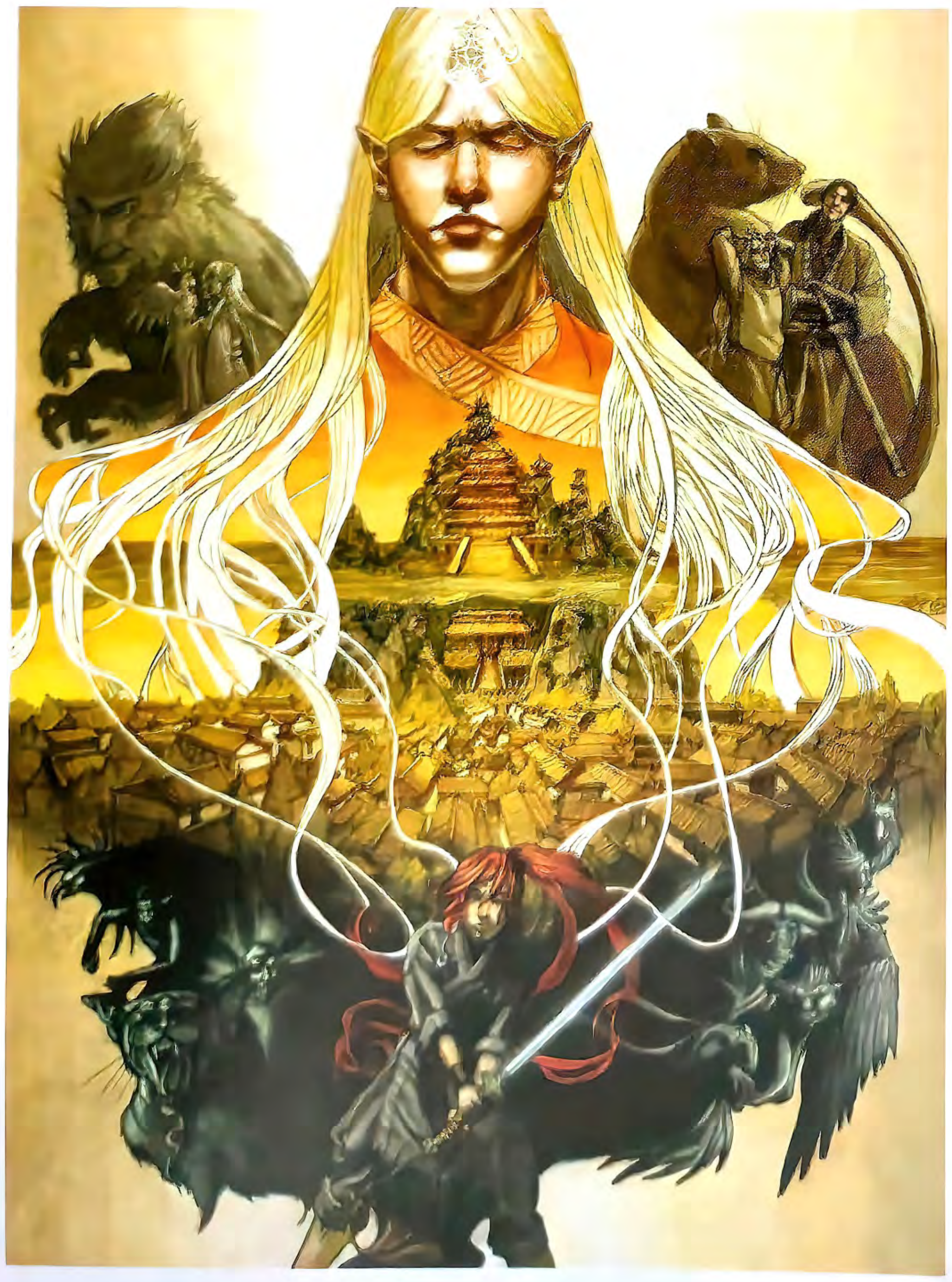


John A. Esh

Title: Hero X *Size:* 18"x21" *Medium:* Oil

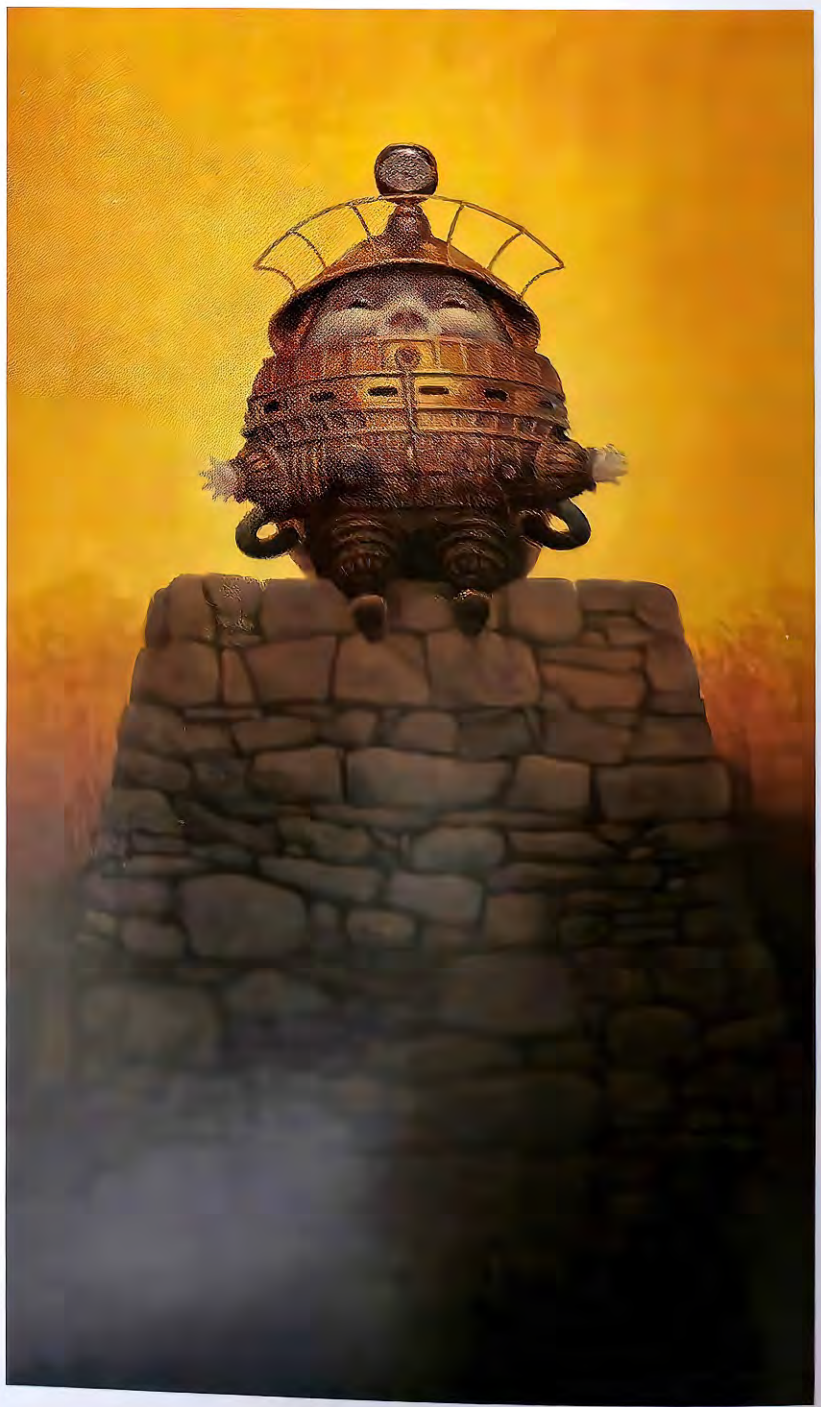
Viona Ielegems

Title: Vasilisa the Brave *Medium:* Photography



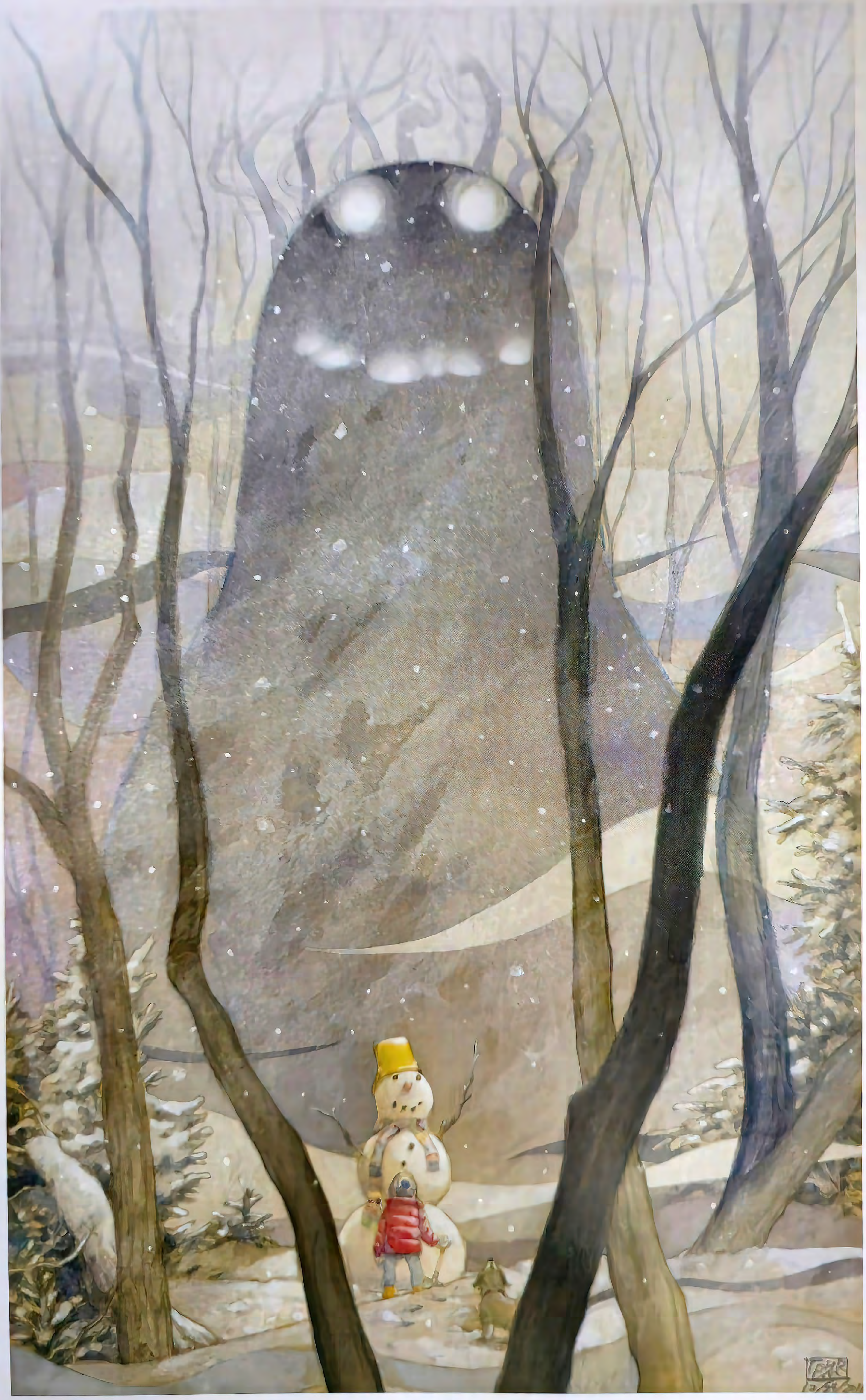
J.S. Choi

Title: 12 Kingdoms: Sea of Shadows *Size:* 12.5"x16.625" *Medium:* Mixed, digital



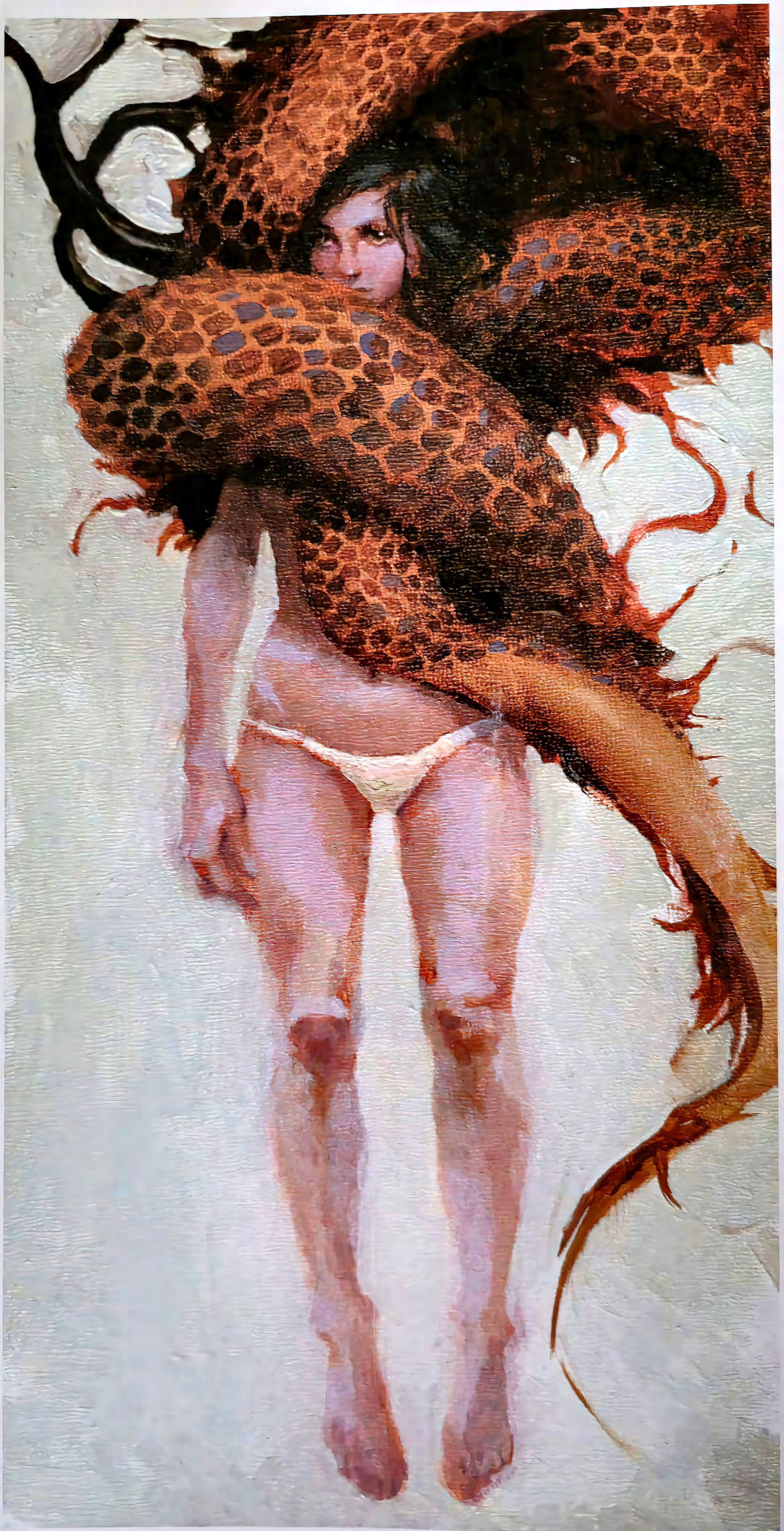
Lisa Falkenstern

Title: Humpty Dumpty *Size:* 8"x14.5" *Medium:* Oil



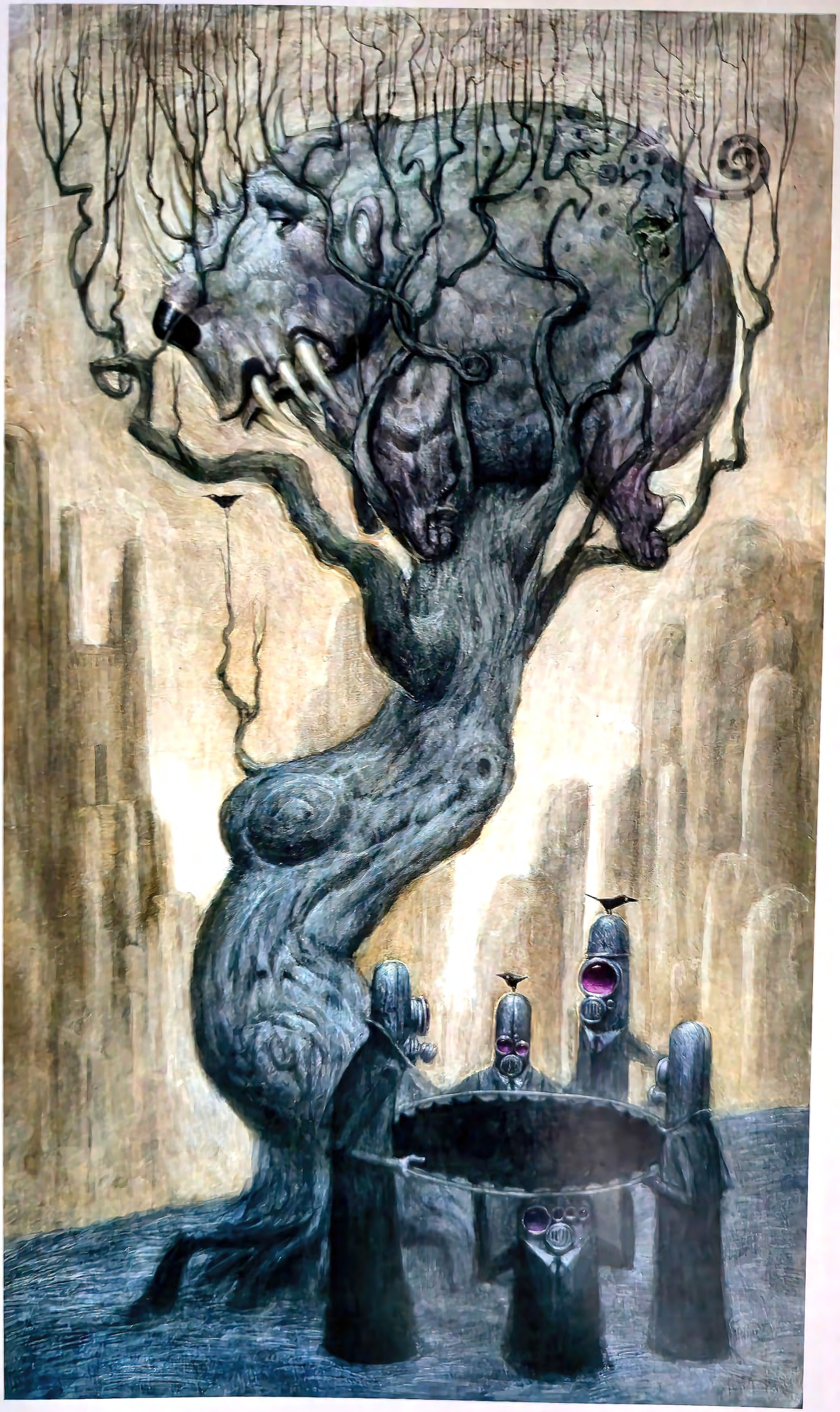
Tohru Patrick Awa

Title: Let It Snow *Size:* 9"x14.5" *Medium:* Watercolor



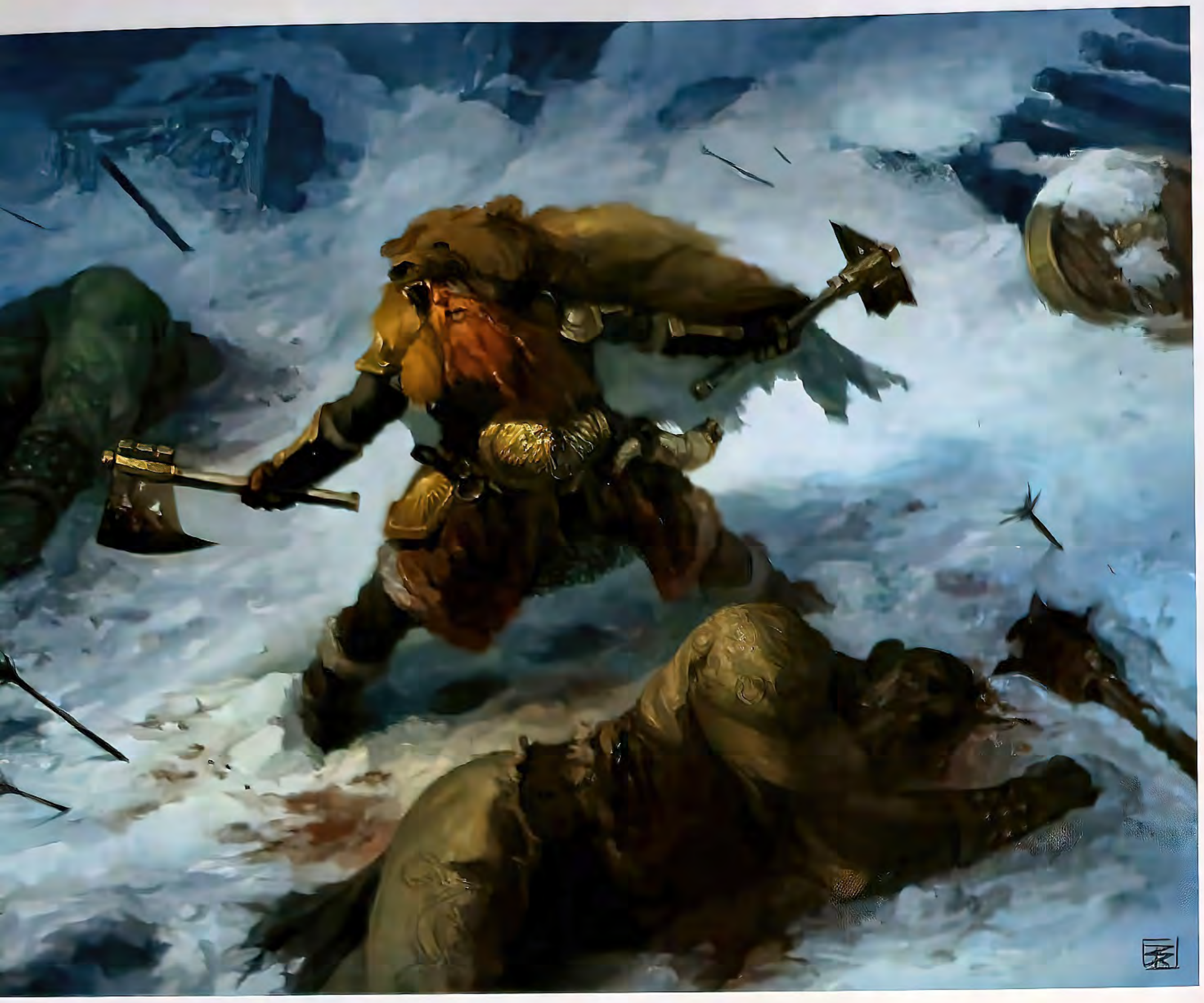
Shelly Wan

Client: Gallery Nucleus *Title:* The Girl With the Dragon Scarf *Medium:* Oil on masonite

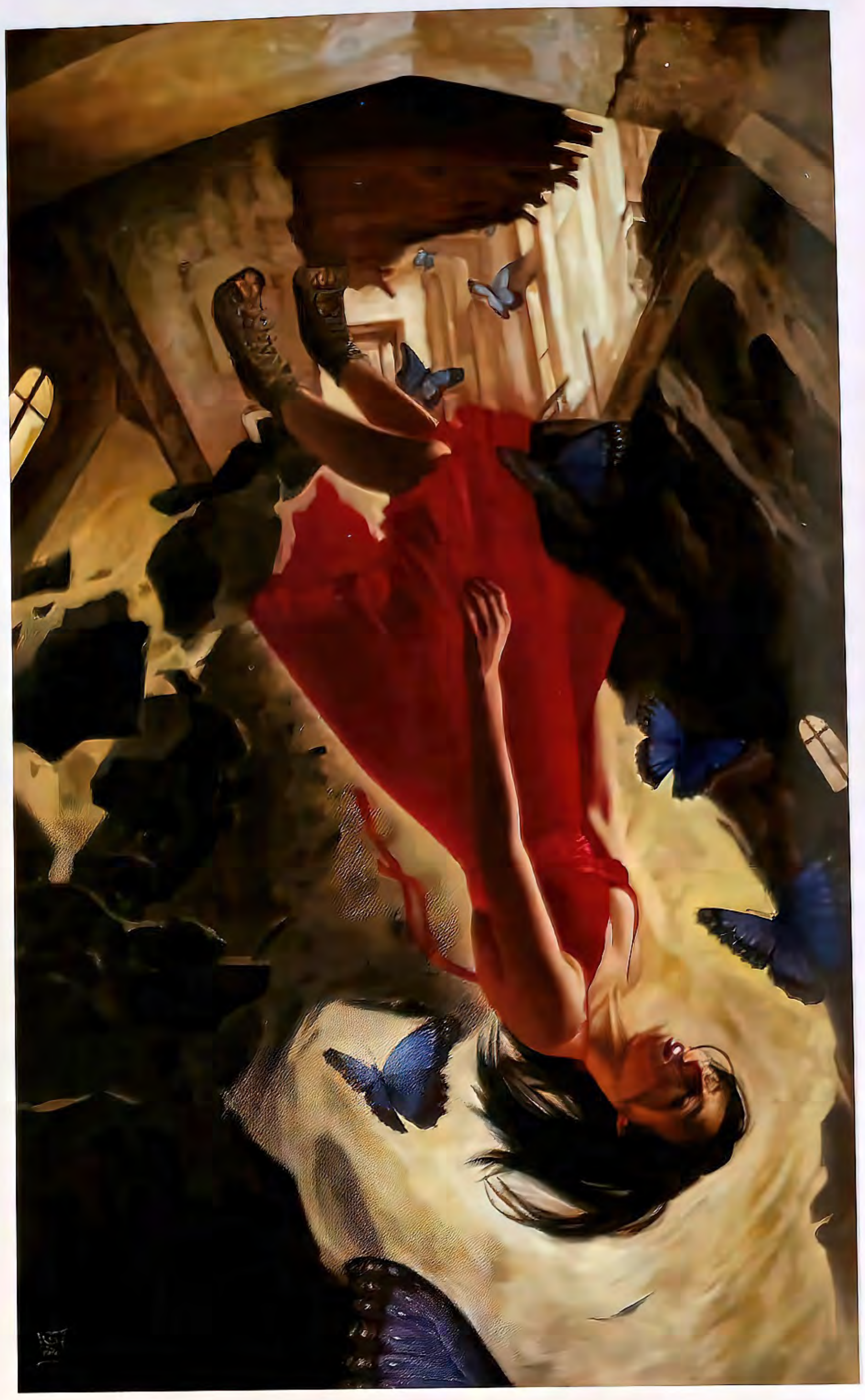


Bill Carman

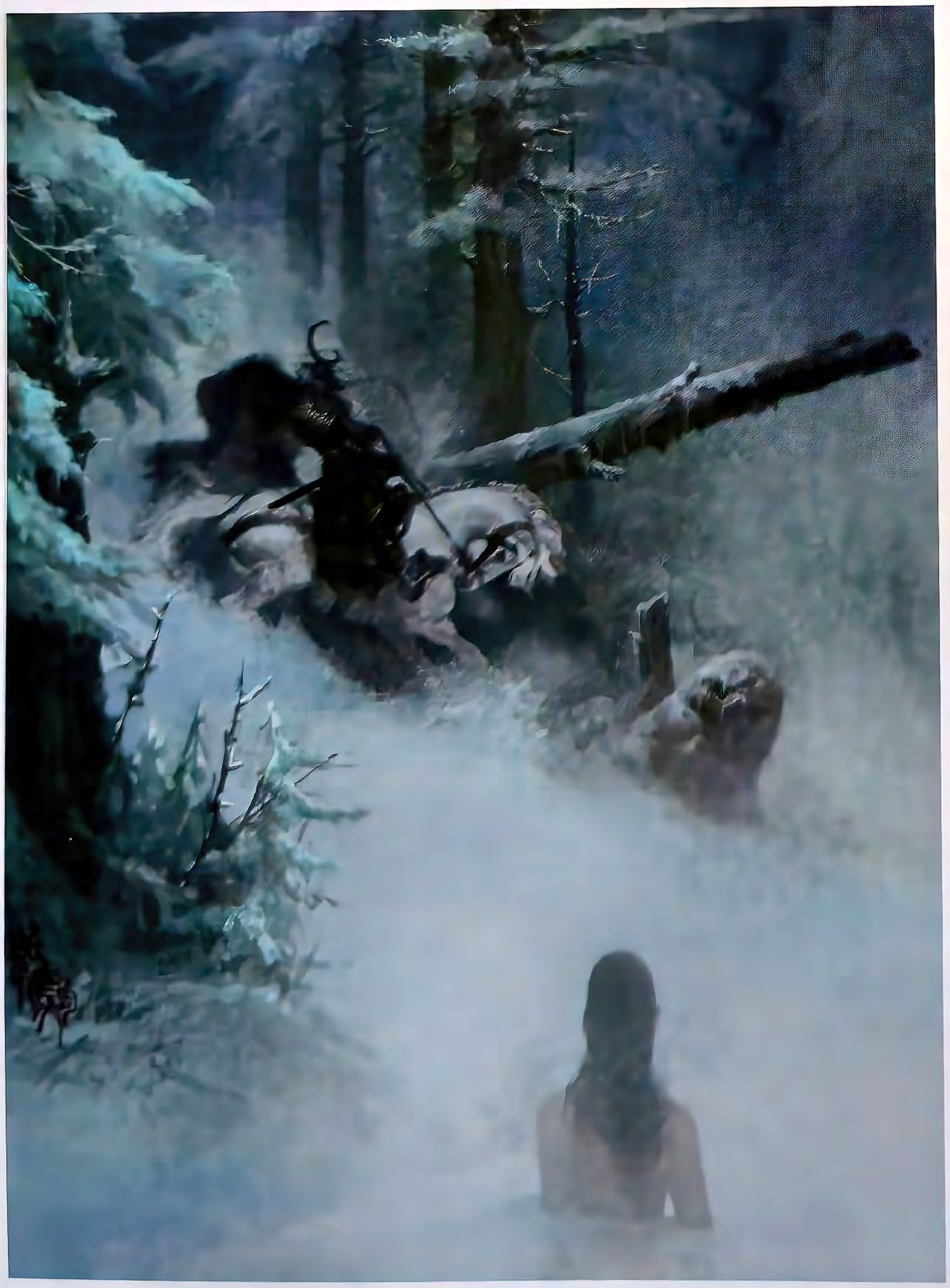
Title: I Think We Need a Bigger Tramp *Size:* 6"x10" *Medium:* Acrylic on wood



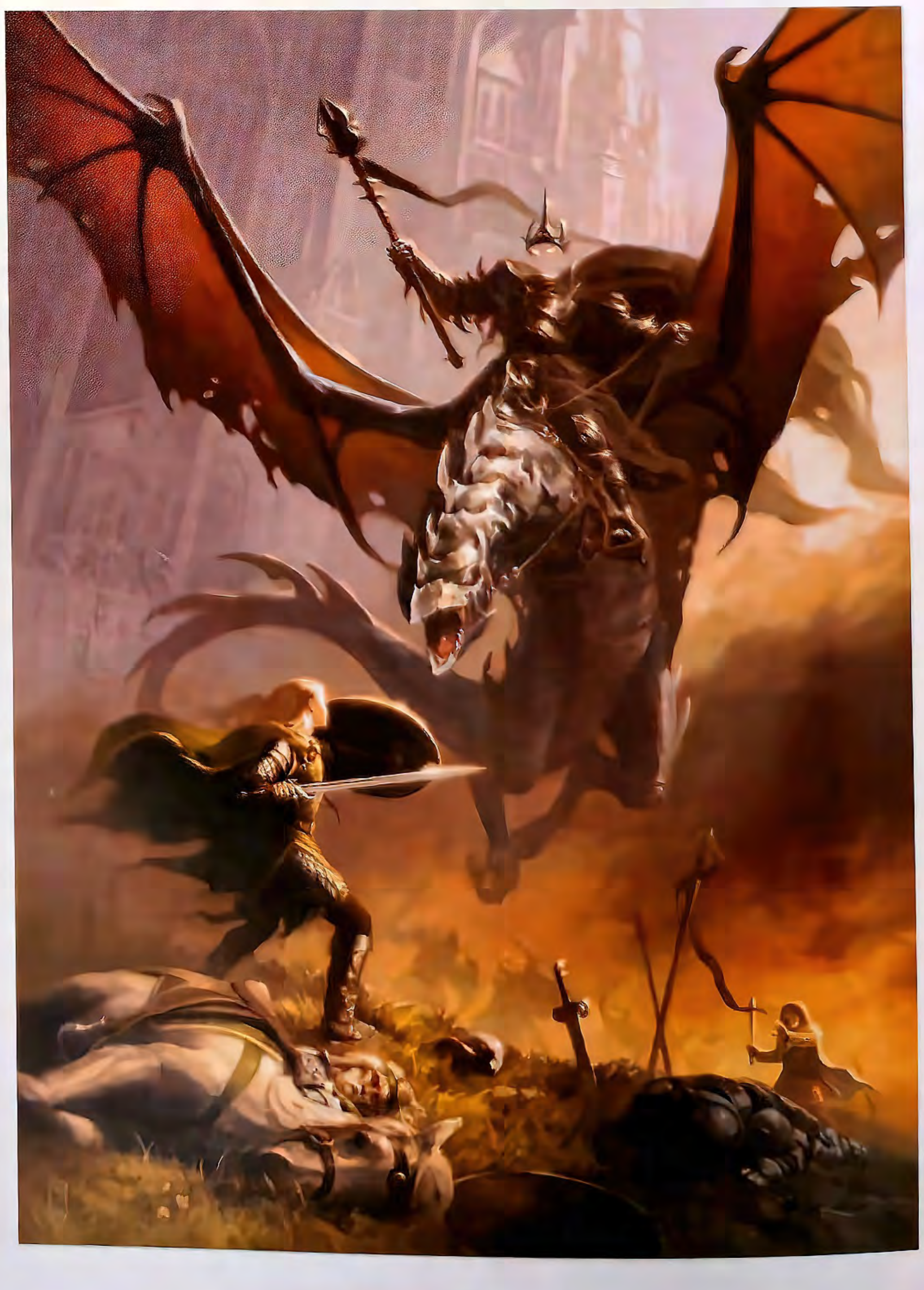
Denman Rooke
Title: Bear Warrior *Size:* 10.5"x8" *Medium:* Photoshop



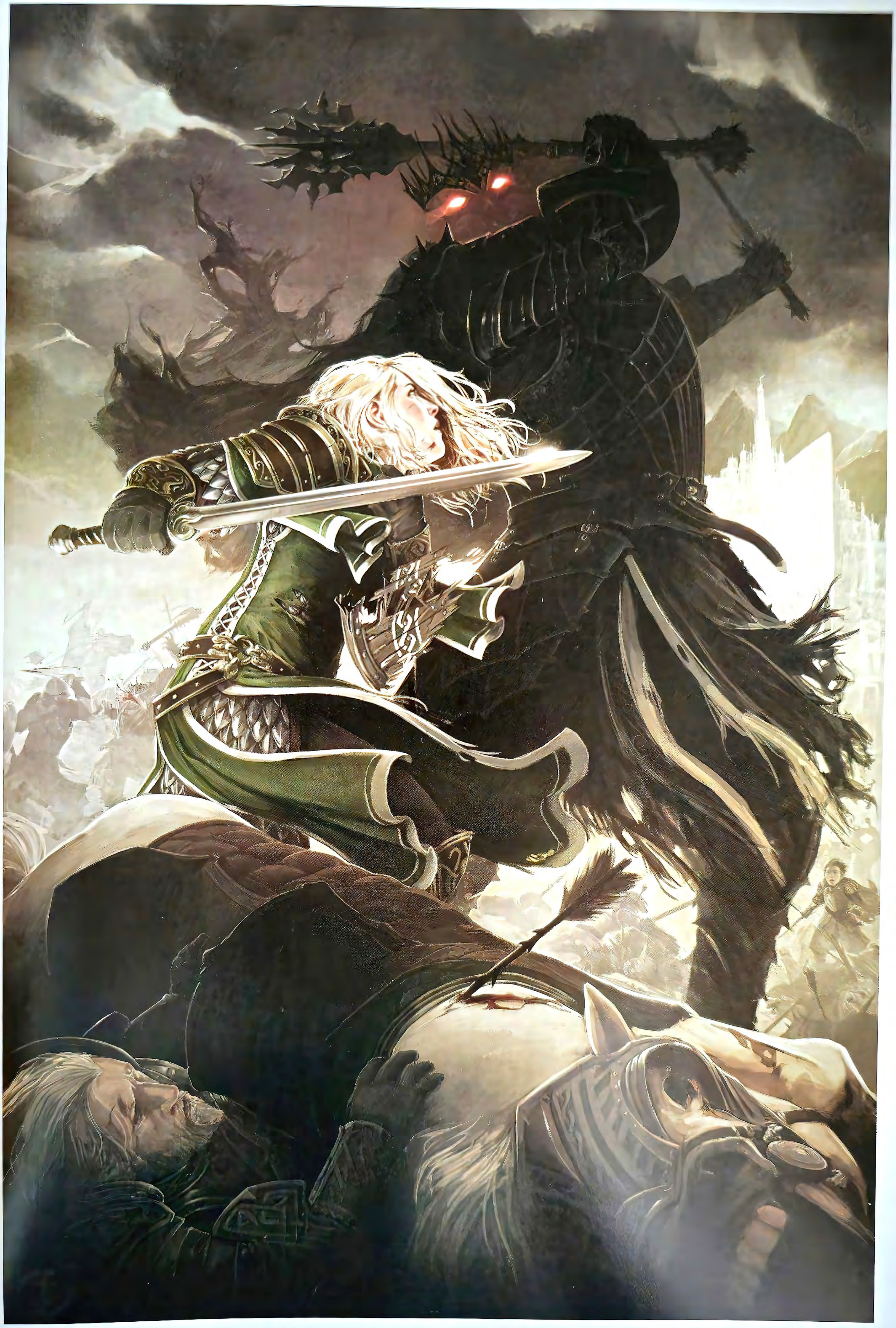
Sacha Lees
Title: Downside Up *Size:* 35"x59" *Medium:* Oil



Bayard Wu
Title: Glimpse of Snowy Mystery *Size:* 6.7"x9.3" *Medium:* Digital

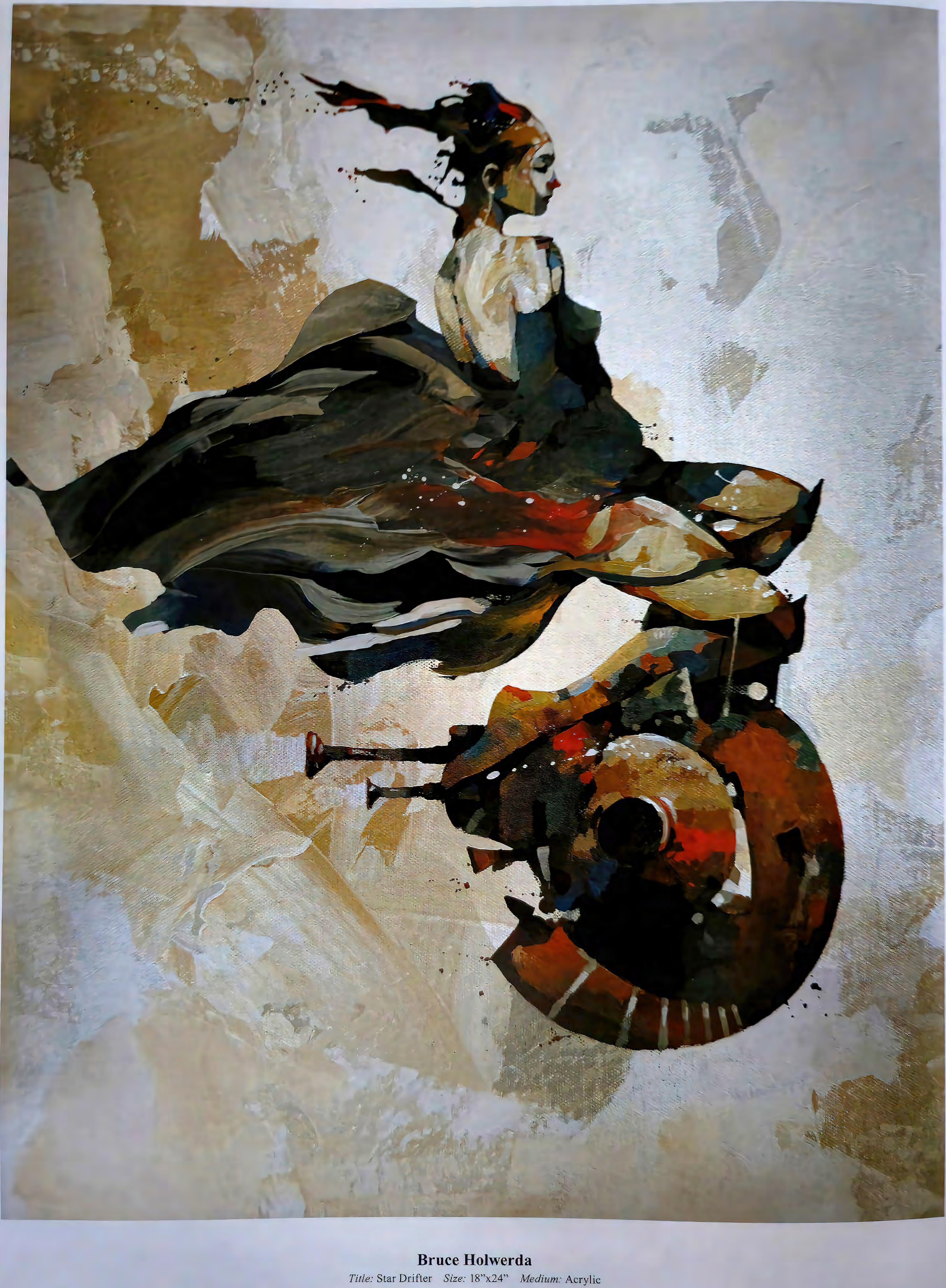


Craig J. Spearing
Client: ArtOrder *Title:* Carrion Lord *Size:* 11"x15" *Medium:* Photoshop



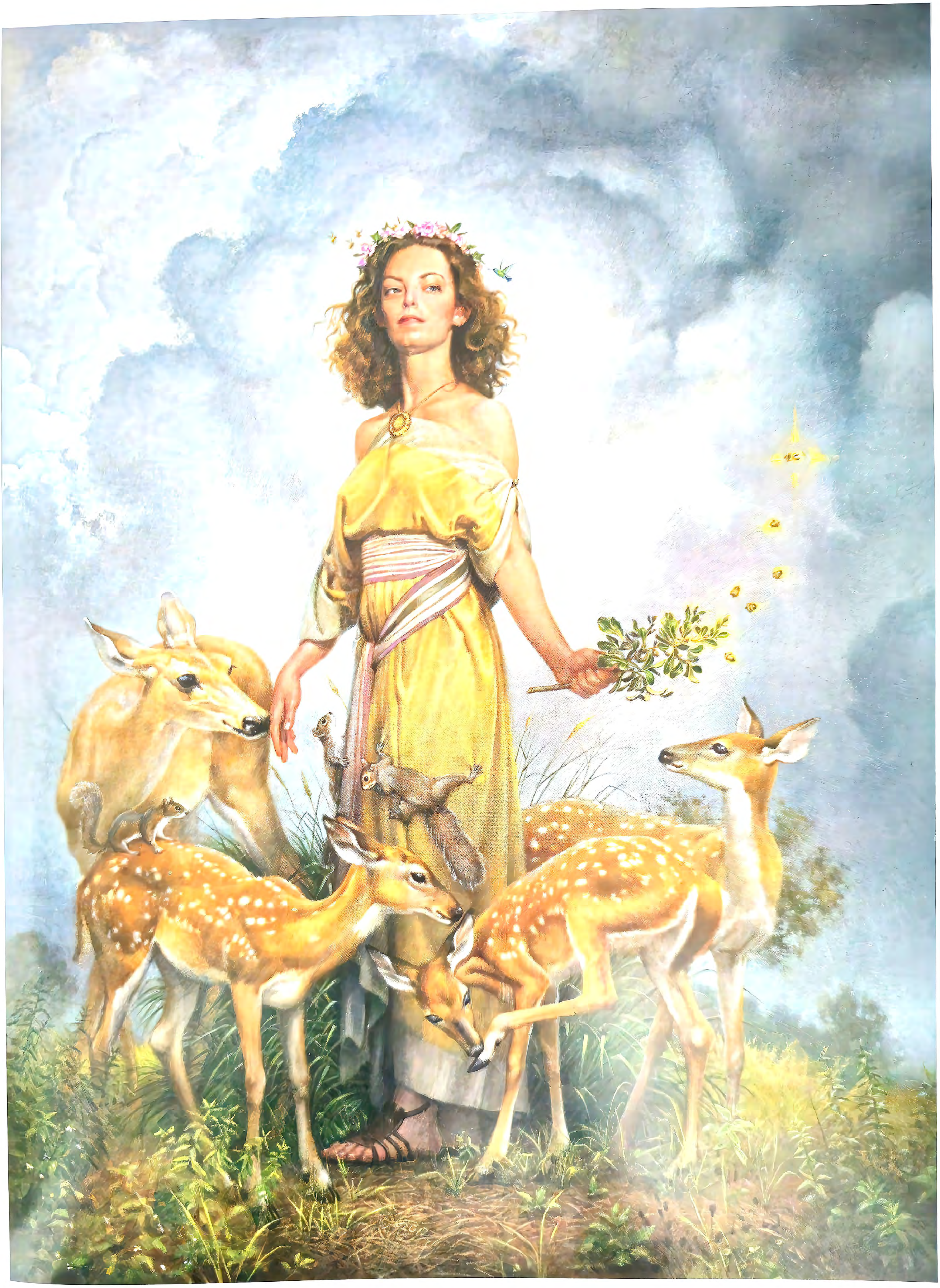
Adam Schumpert

Title: Eowyn Vs The Witch King *Size:* 12”x18” *Medium:* Digital



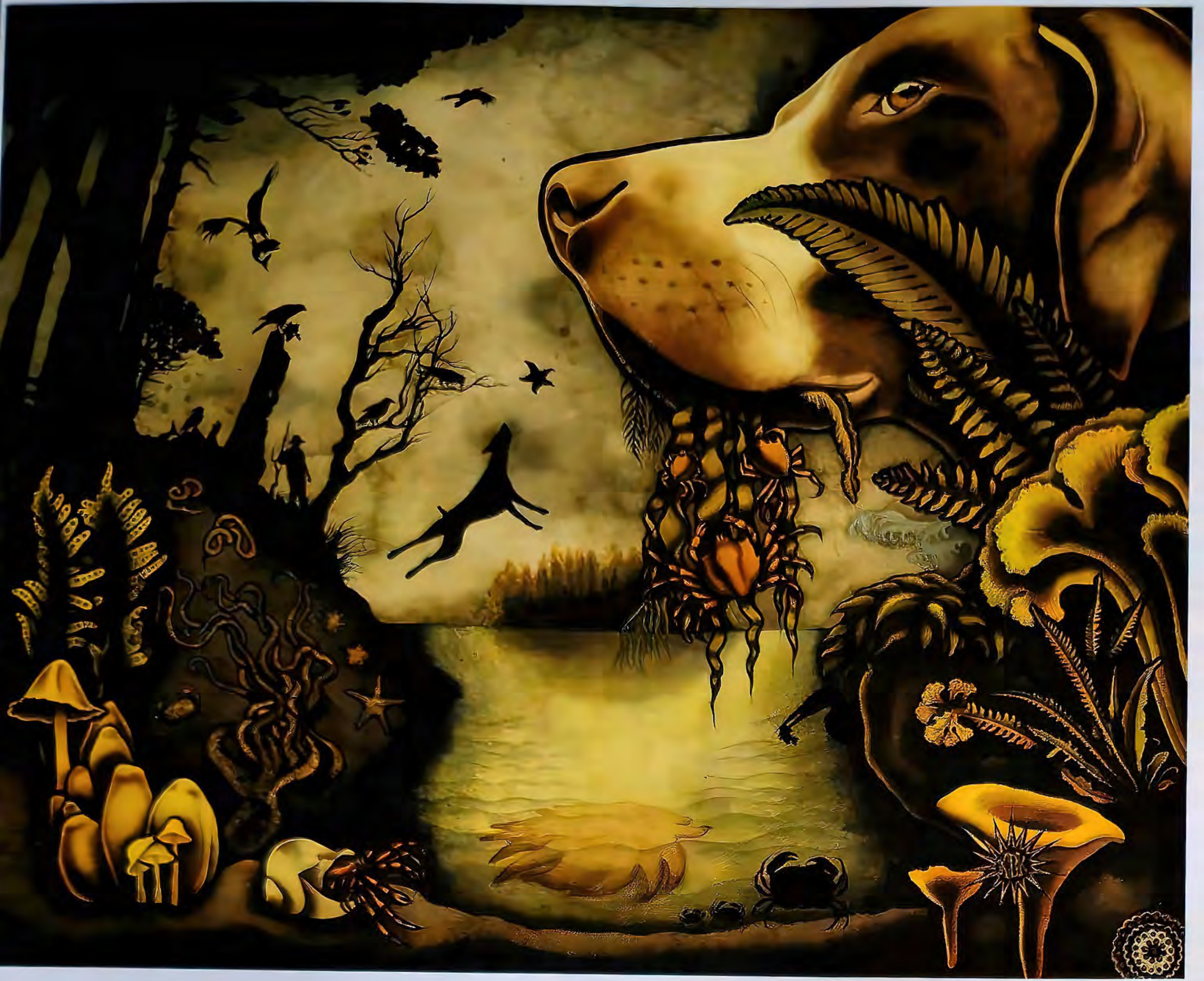
Bruce Holwerda

Title: Star Drifter *Size:* 18"x24" *Medium:* Acrylic



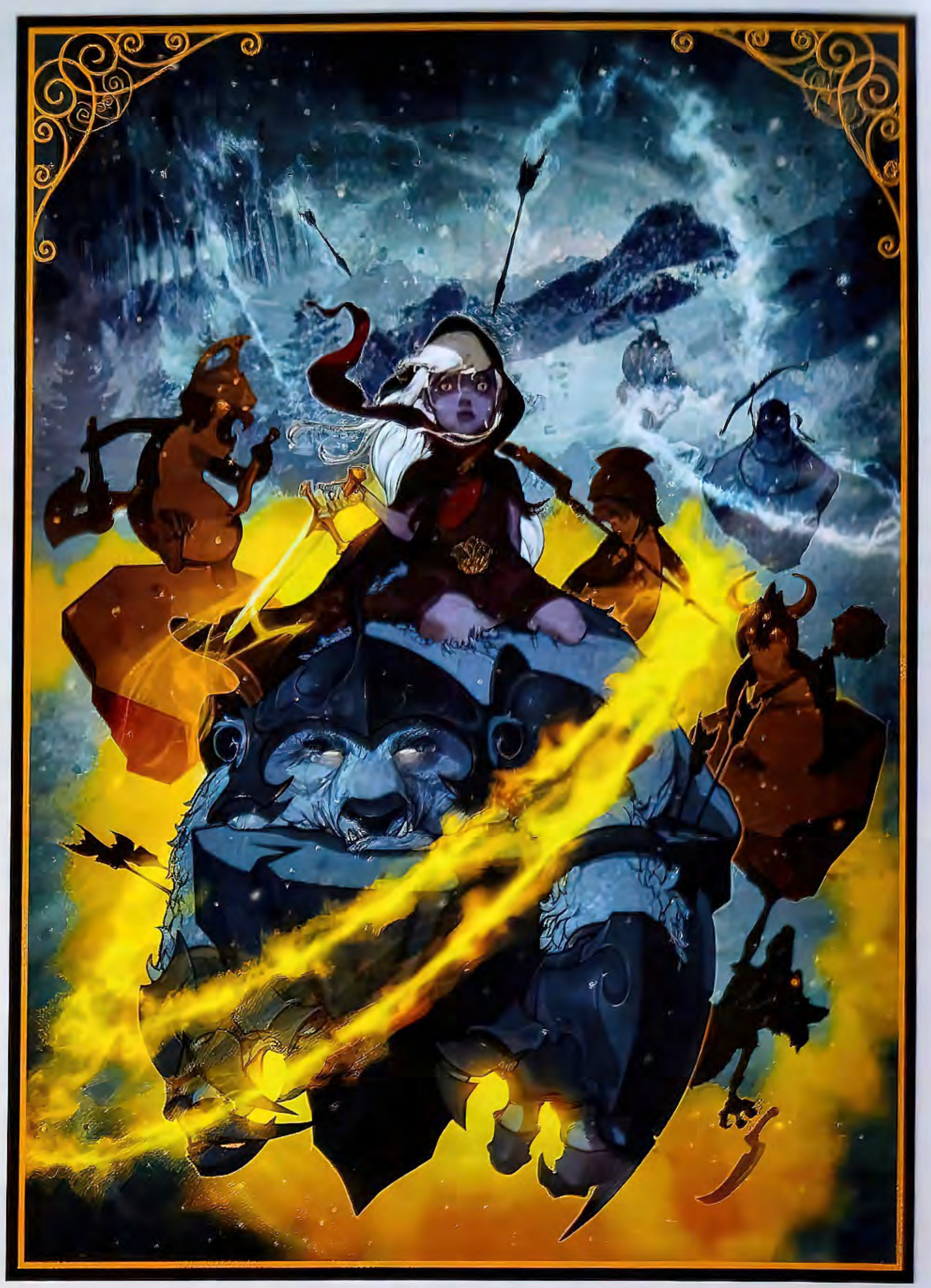
Don Maitz

Title: Golden Moment *Size:* 30"x40" *Medium:* Oil on linen



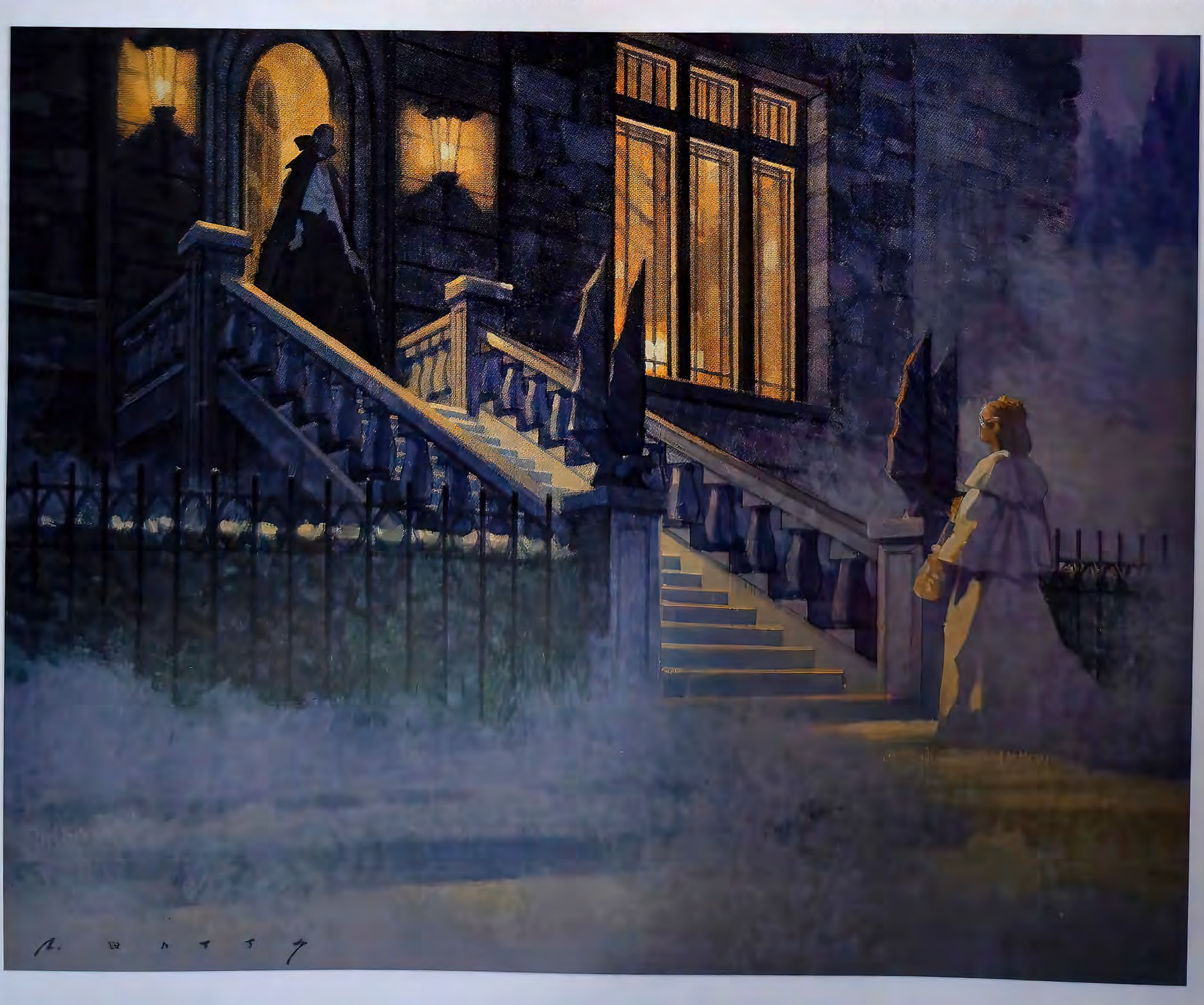
Kamala Dolphin-Kingsley

Title: Fantasy Island *Size:* 28"x22" *Medium:* Watercolor, acrylic, glitter



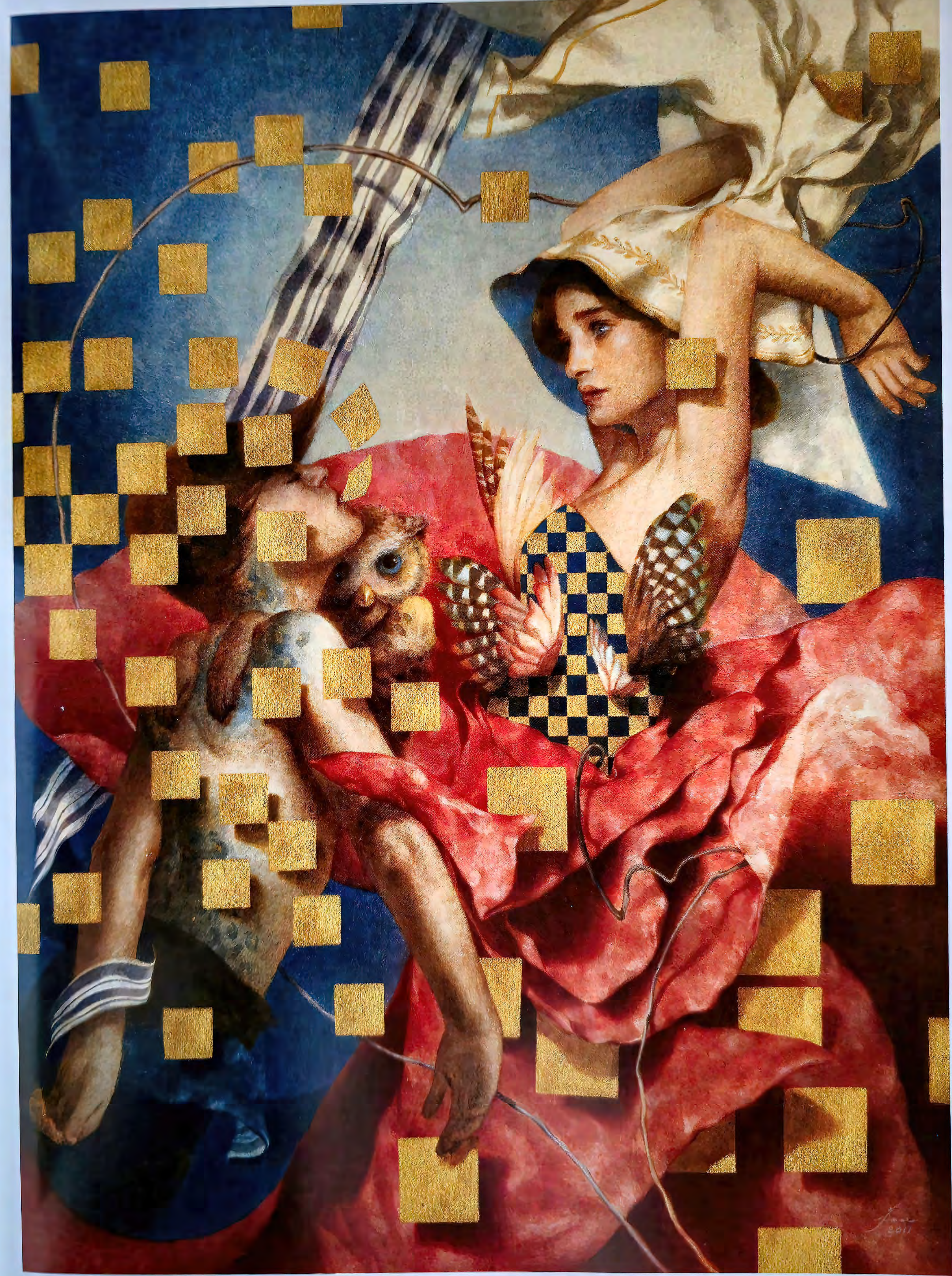
Vanja Todoric

Title: The Little Match Girl *Medium:* Digital



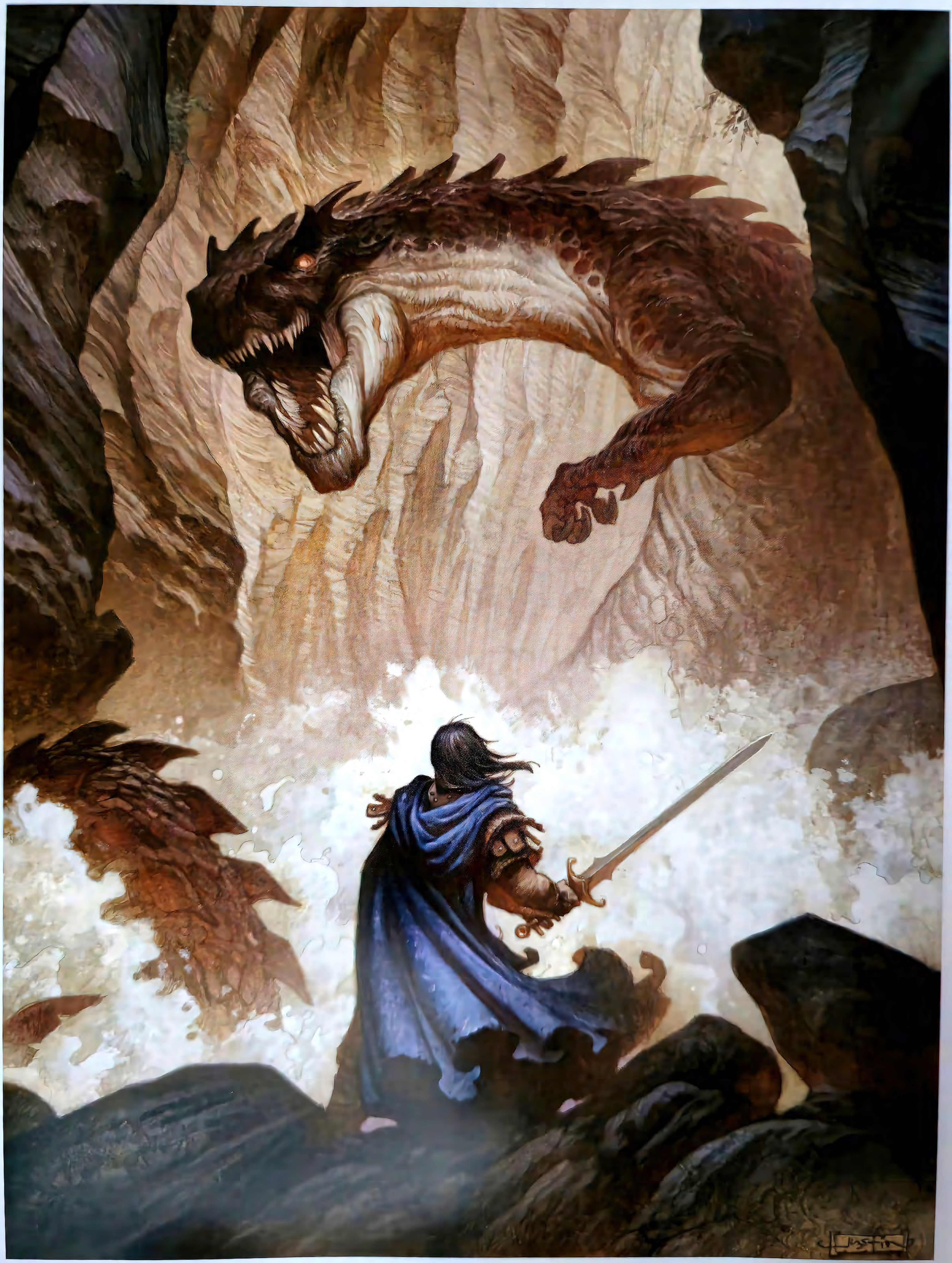
Robert Watts

Title: Stairway Into Nevermore *Size:* 10.75"x8.5" *Medium:* Gouache



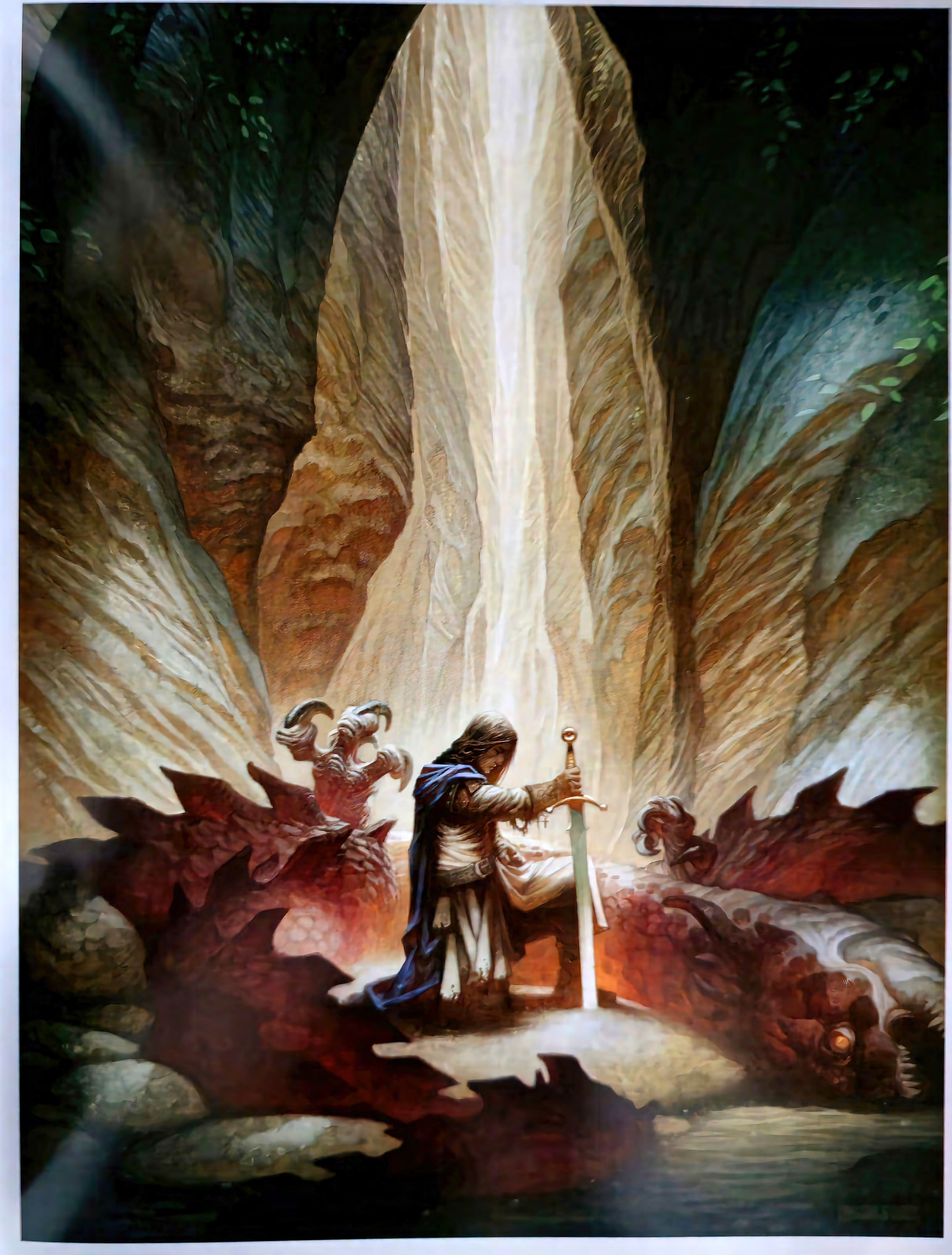
Tran Nguyen

Title: Living Parallel to an Infectious Pigment *Size:* 13"x18" *Medium:* Acrylic, color pencil



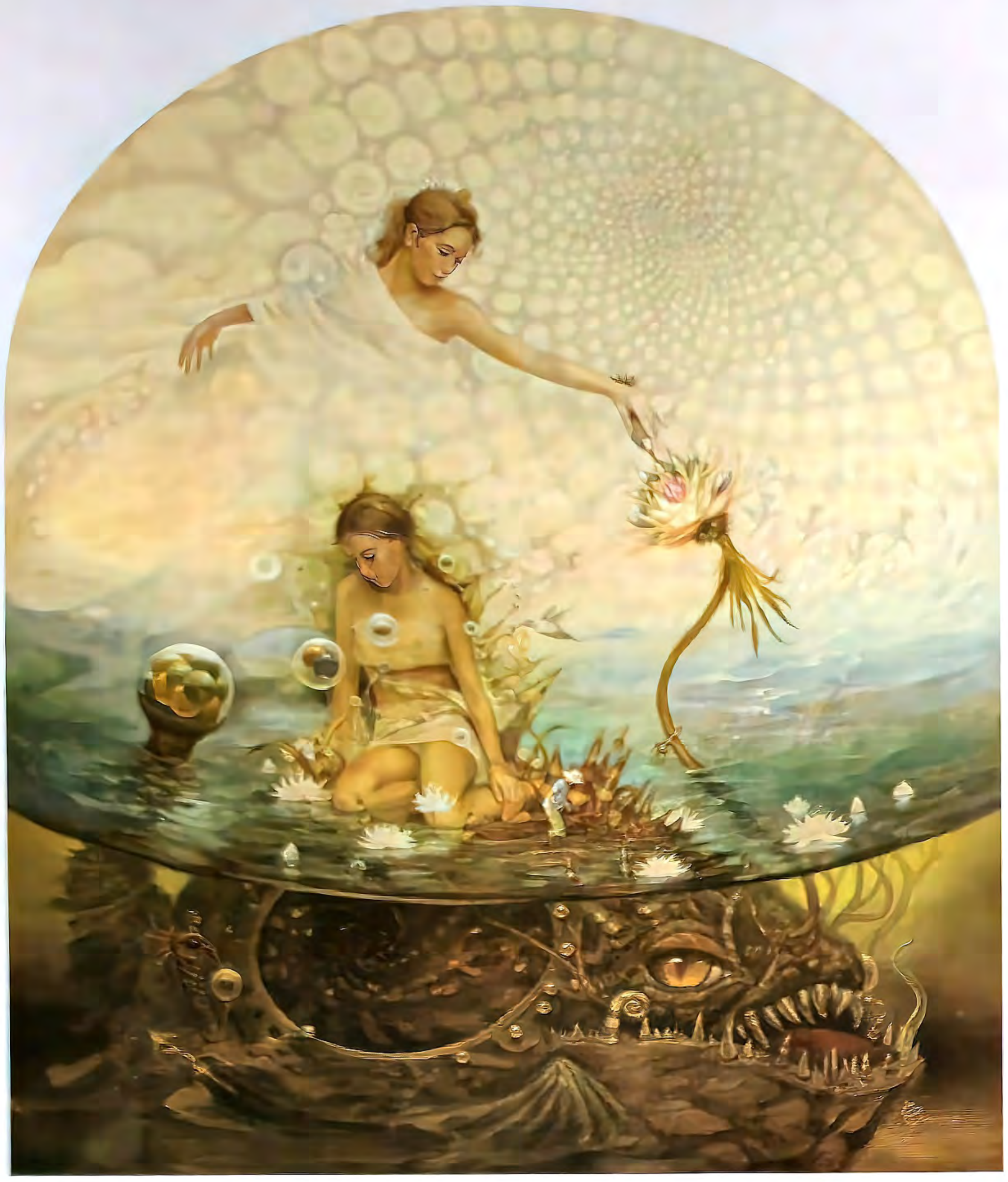
Justin Gerard

Title: St. George No. 8 *Size:* 11"x15" *Medium:* Pencil, digital



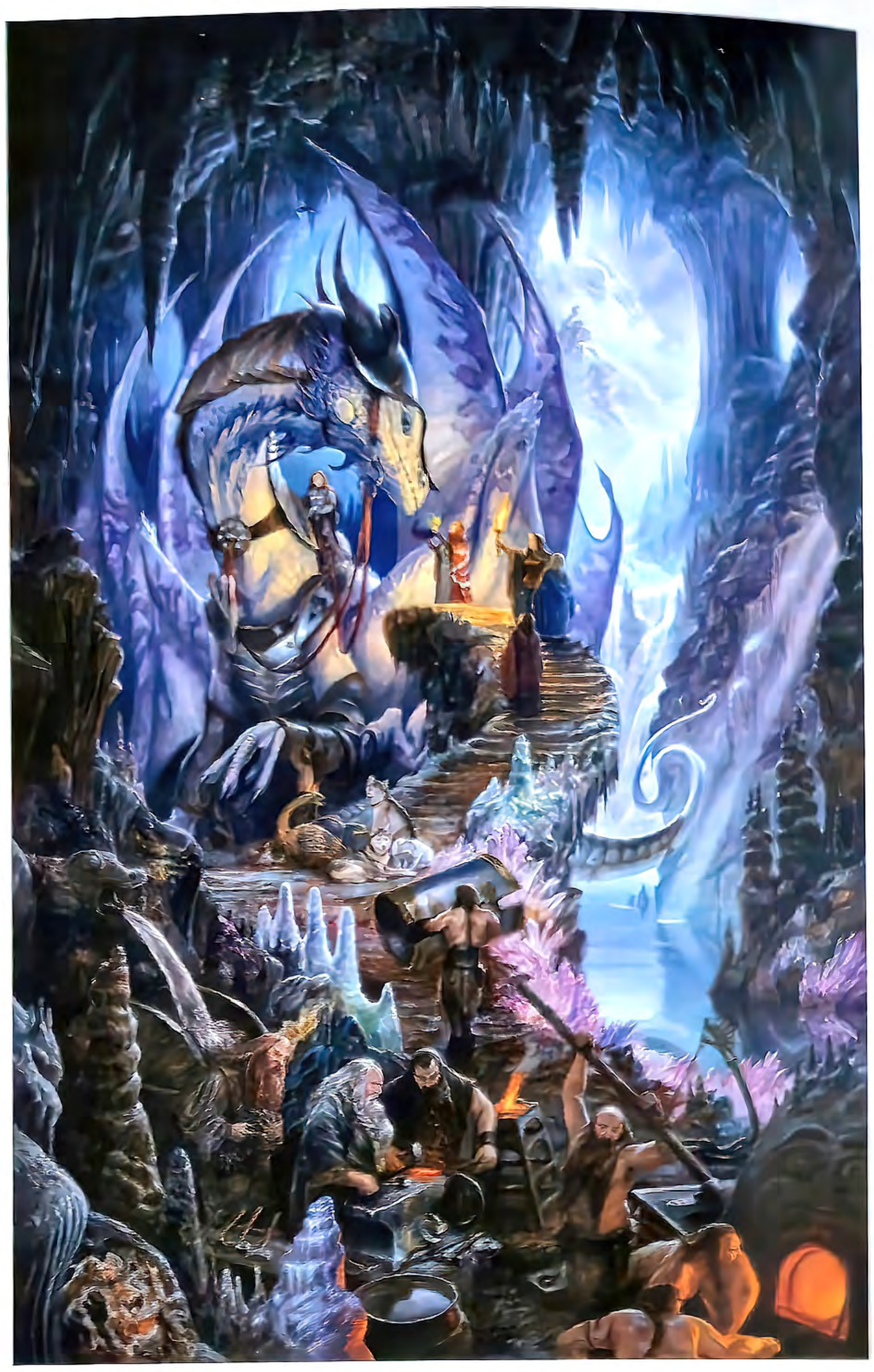
Justin Gerard

Title: St. George No. 10 *Size:* 12"x16" *Medium:* Pencil, digital



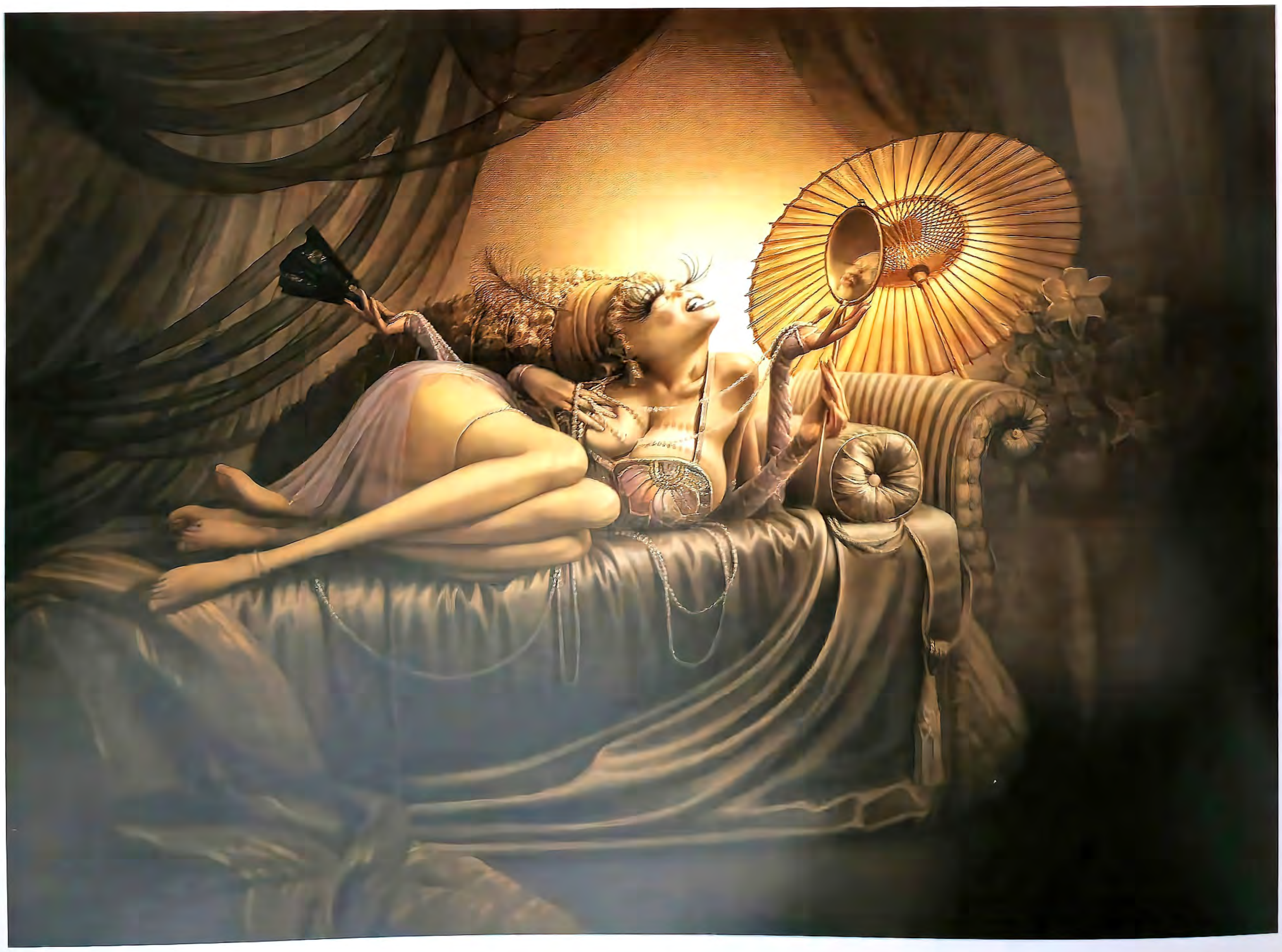
Mark Garro

Client: Copro Gallery *Title:* Just a State of Confidence *Size:* 22"x29" *Medium:* Oil on panel



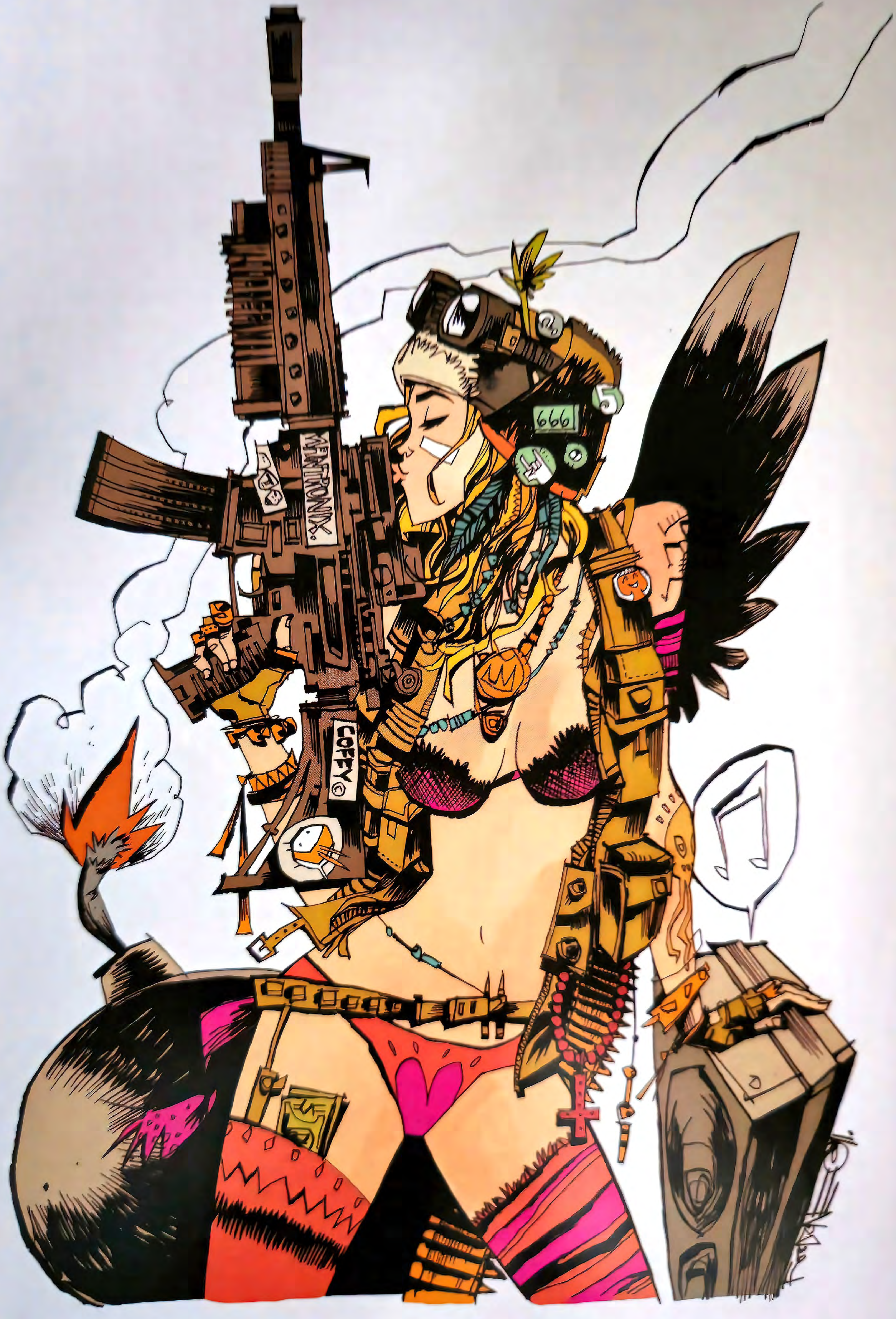
Matt Stewart

Title: Dragonforge *Size:* 28"x44" *Medium:* Oil on panel



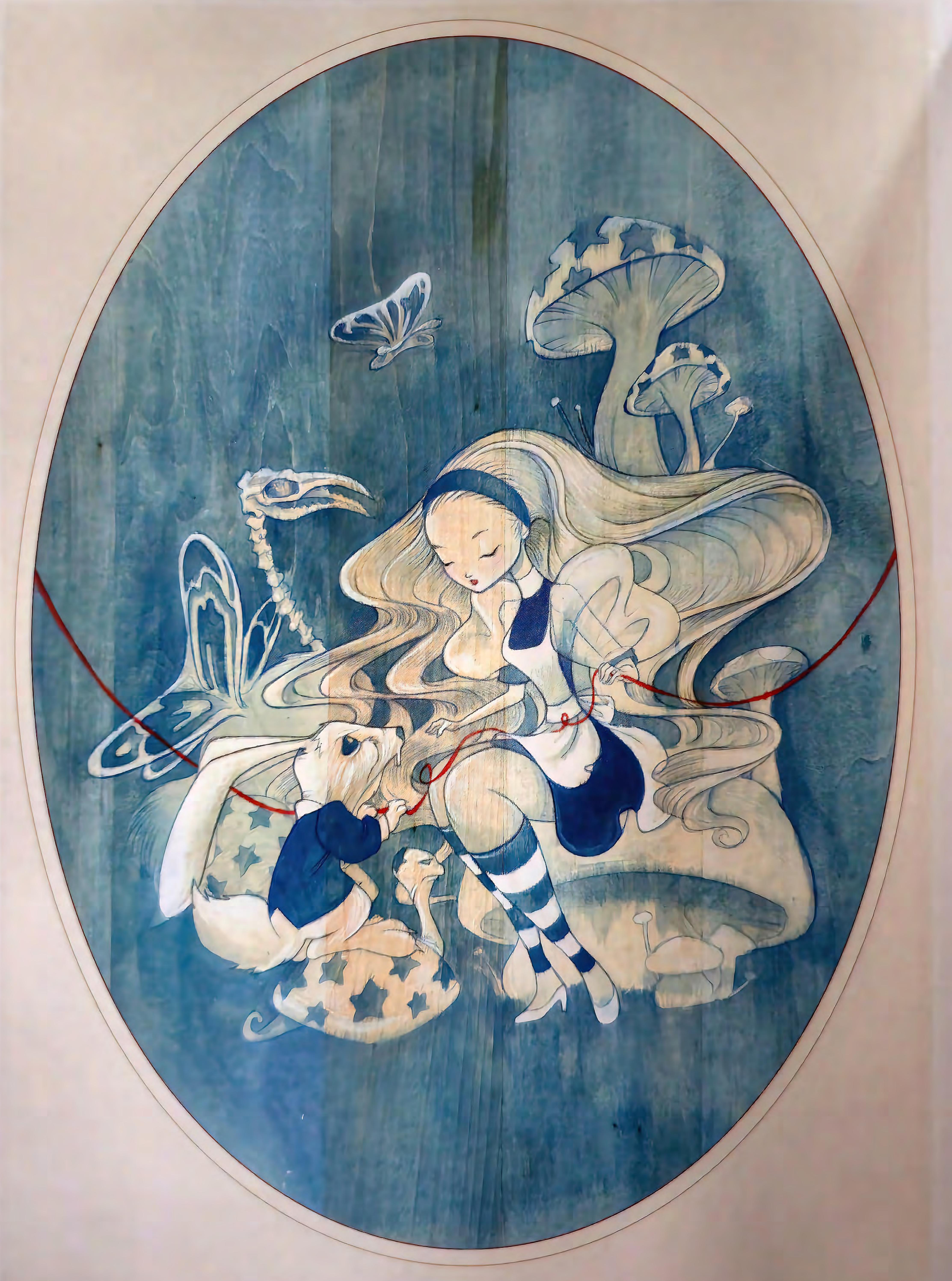
Kirk Reinert

Client: Animazing Gallery: "Hooch, Cooch, & Scootching *Title:* Ida, Slave to Love *Size:* 40"x30" *Medium:* Acrylic



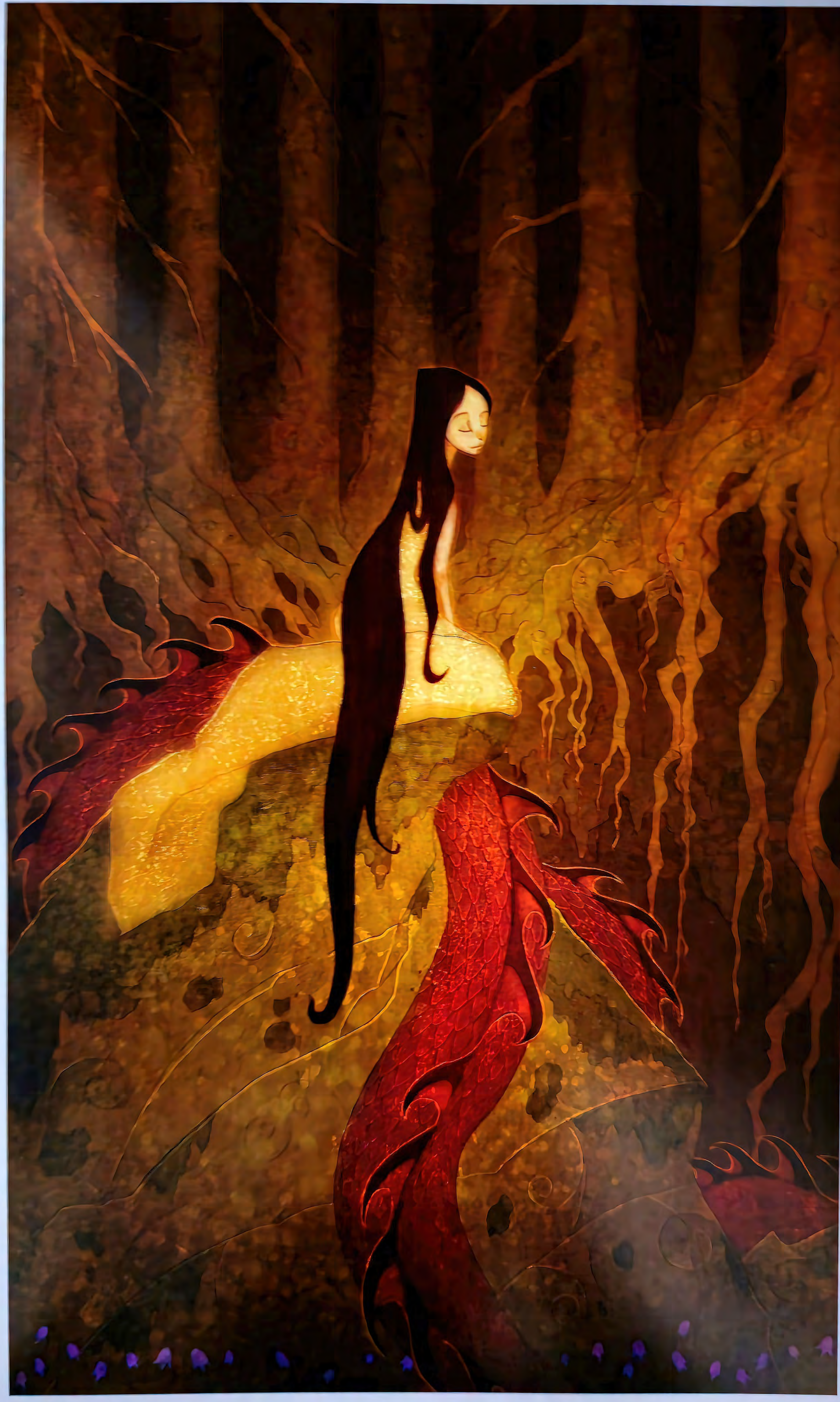
Jim Mahfood

Art Director: Steve White *Colorist:* Anne Masse *Client:* Titan Books *Title:* Everyone Loves Tank Girl #1 *Size:* 6"x9" *Medium:* Ink, digital



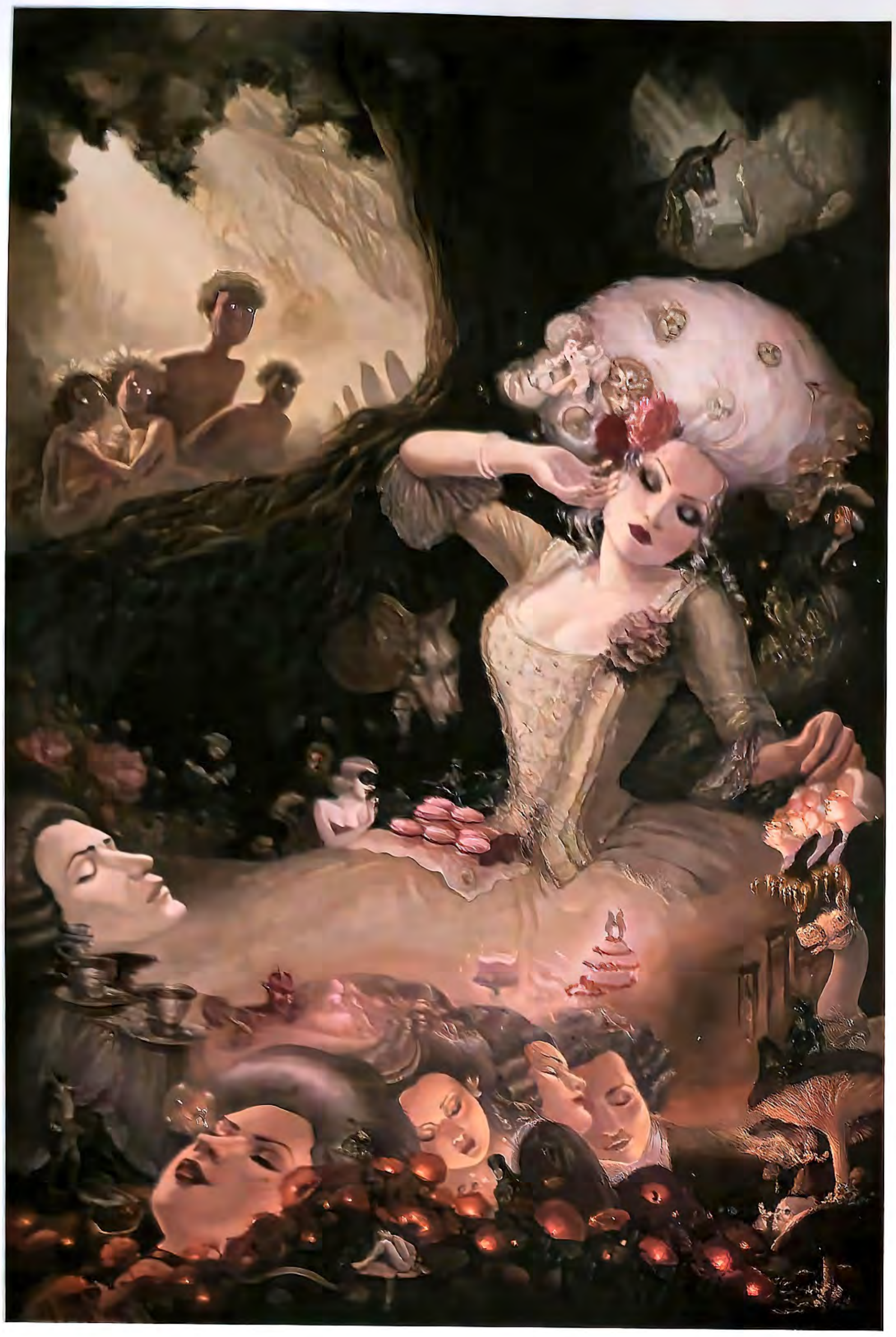
Sho Murase

Title: Alice *Size:* 12"x15" *Medium:* Gouache on wood



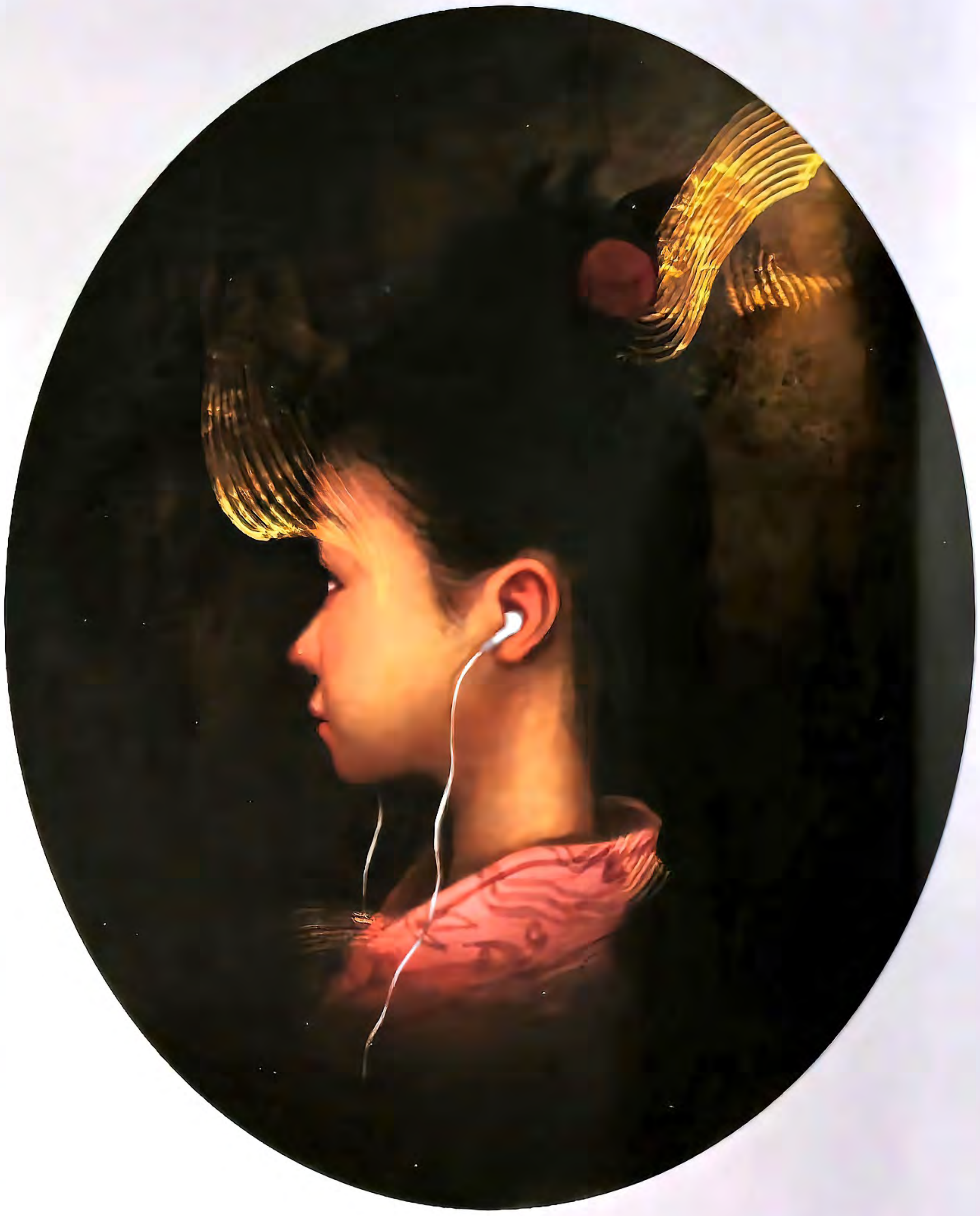
Justin Hernandez

Title: Lady In Waiting *Size:* 7.5”x12.5” *Medium:* Pencil, digital



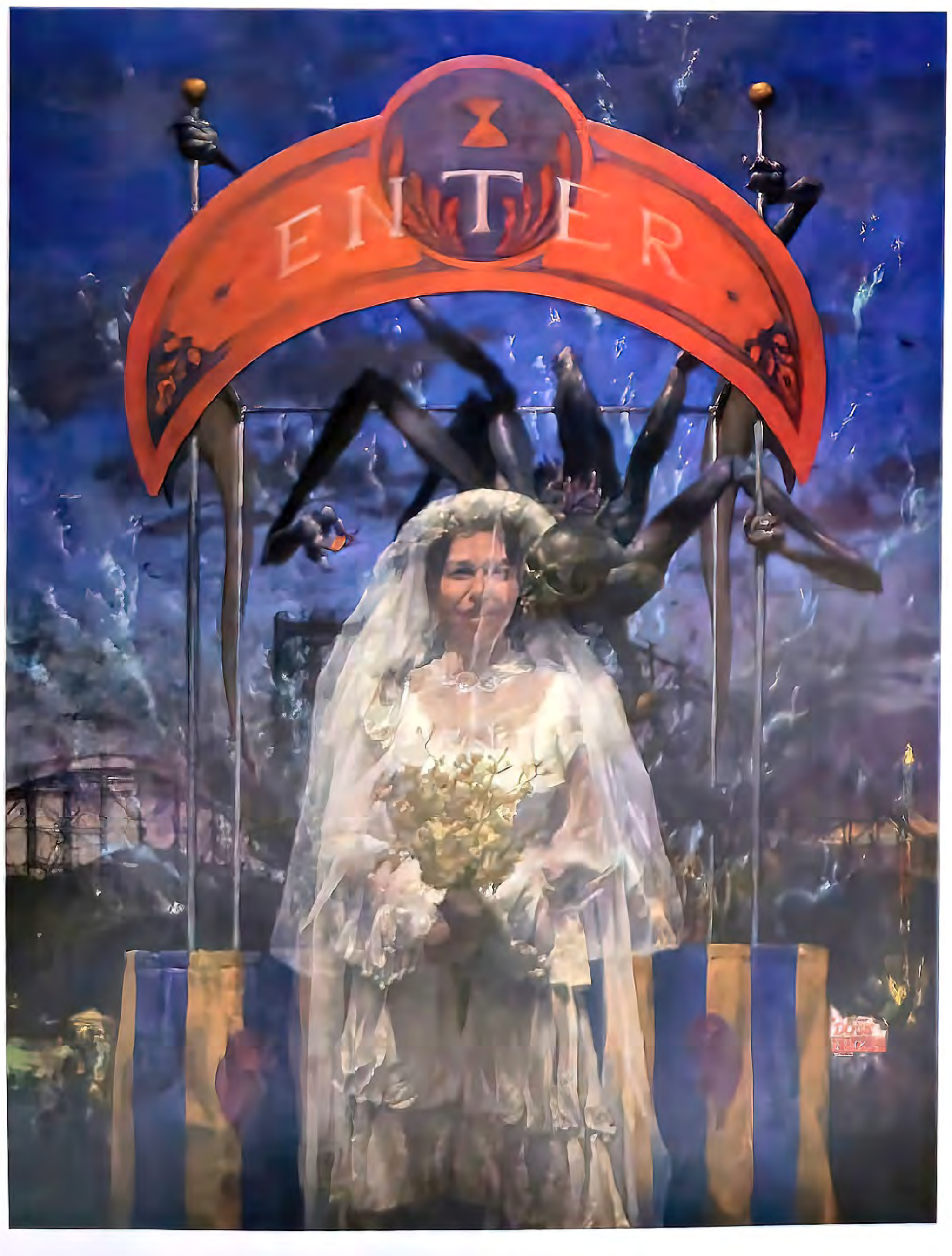
Mia

Title: Sleeping Sickness *Size:* 24"x36" *Medium:* Acrylic on wood



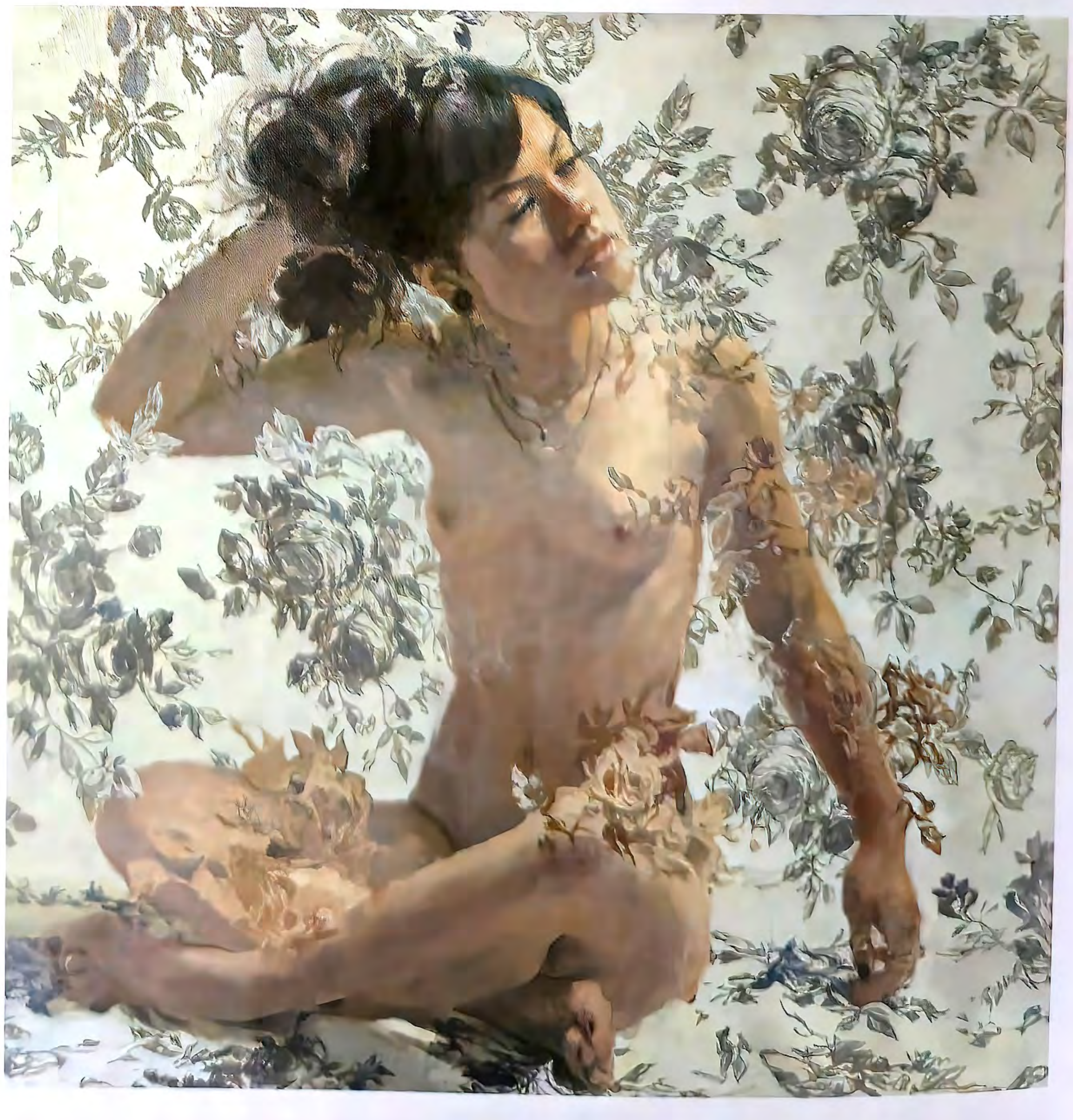
Peter Chan

Client: Iamginism Studios *Title:* From Then to Now *Size:* 8"x12" *Medium:* Digital



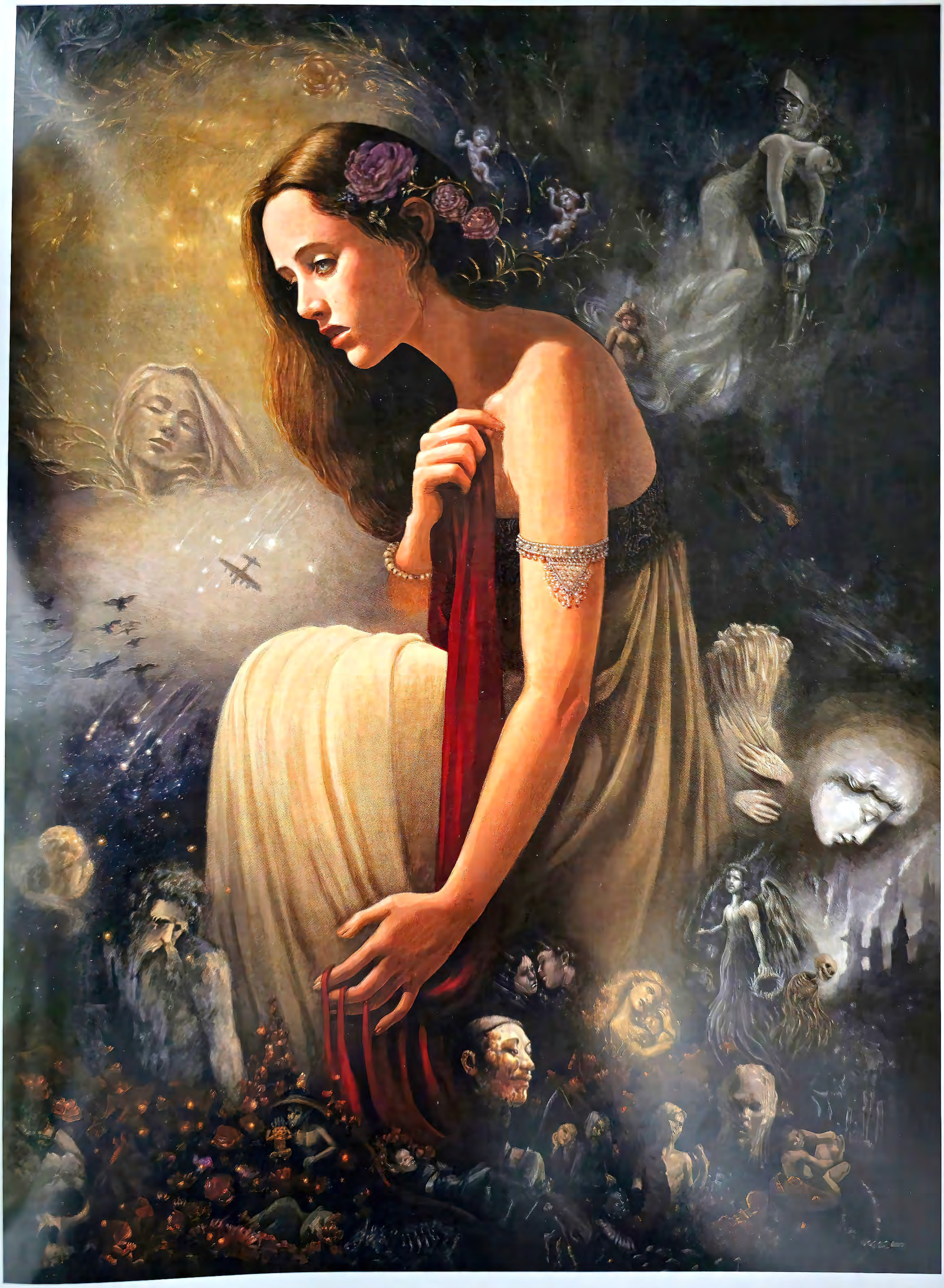
John Brosio

Title: Fatherless Bride *Size:* 45"x60" *Medium:* Oil on canvas



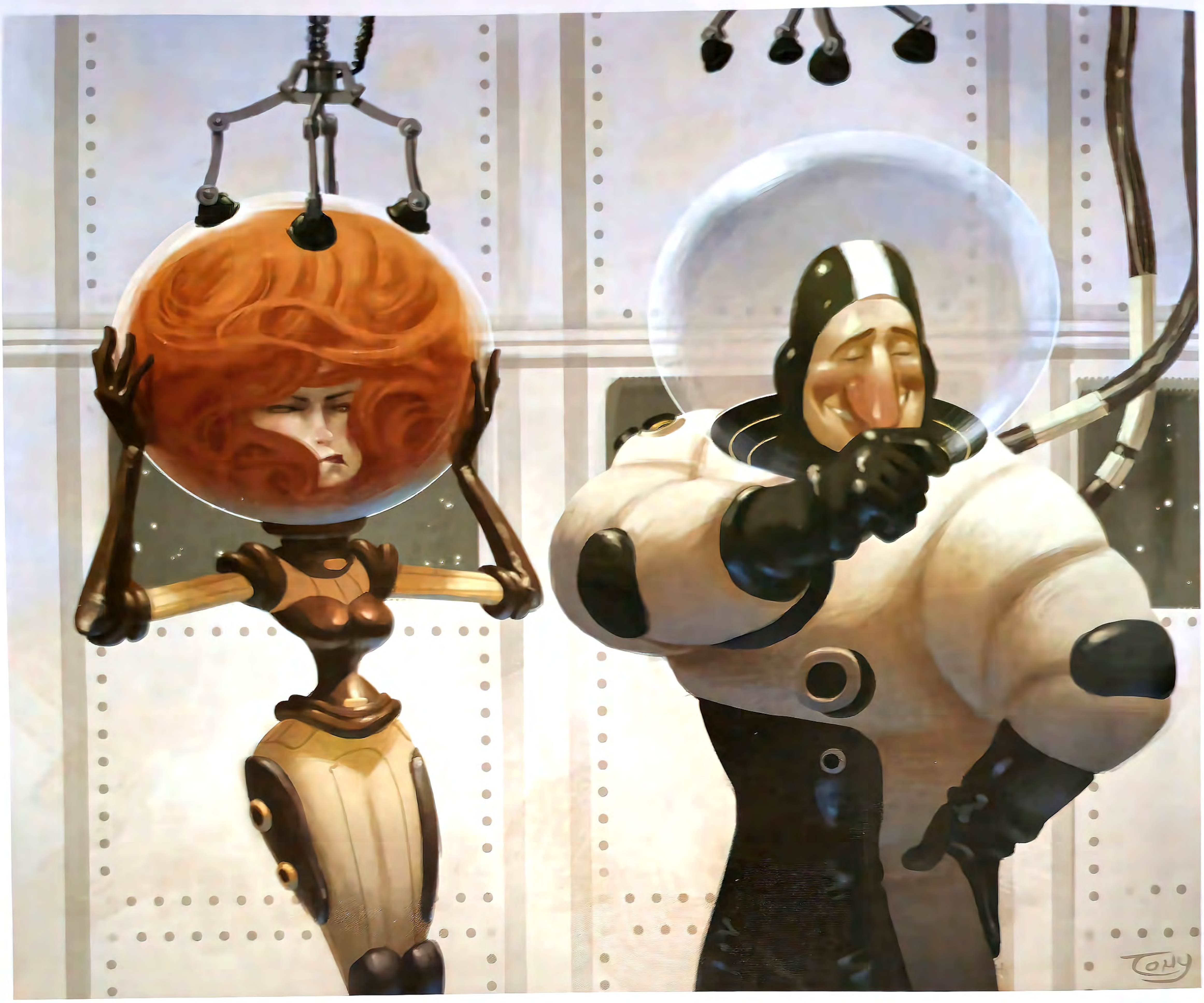
Sergio Lopez

Art Director: Modern Eden Gallery *Client:* Rugosa Alba *Size:* 14"x14" *Medium:* Oil on canvas



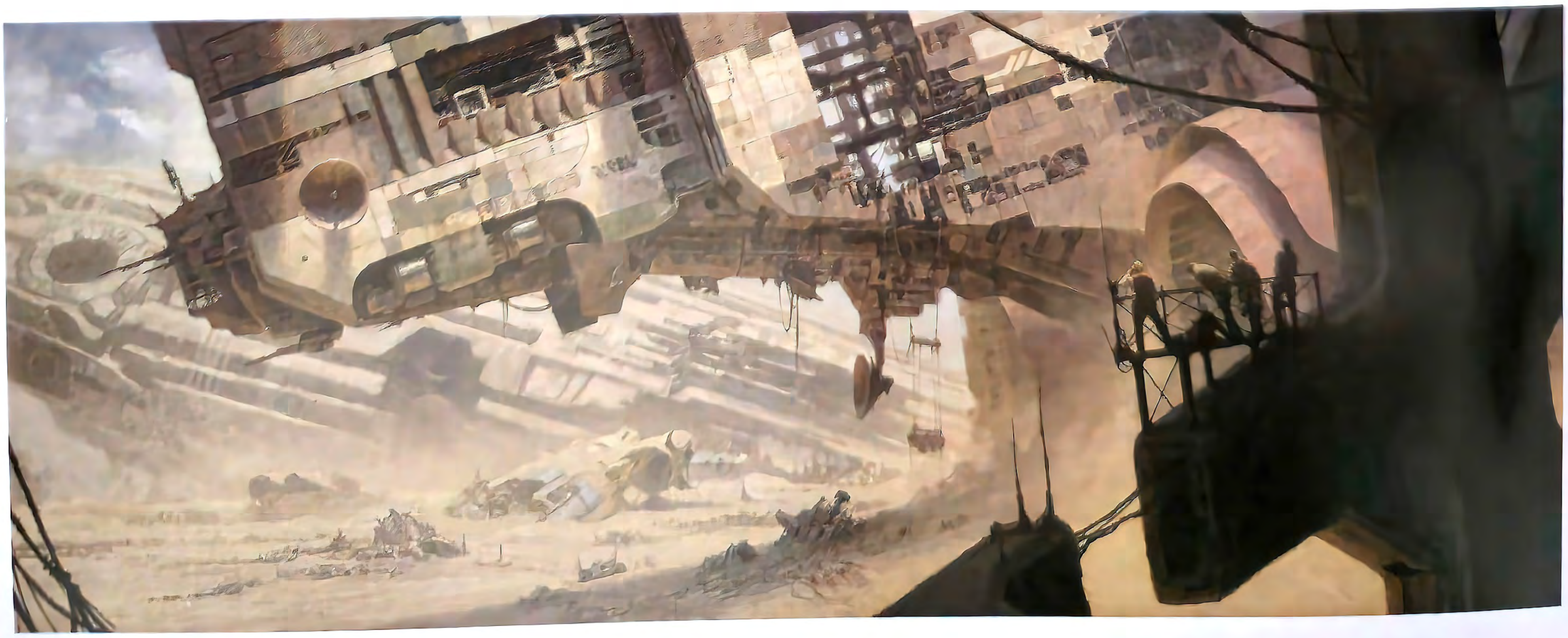
Mia

Client: Roq la Rue Gallery *Title:* Requiem (For the Damaged) *Size:* 22"x30" *Medium:* Acrylic on wood



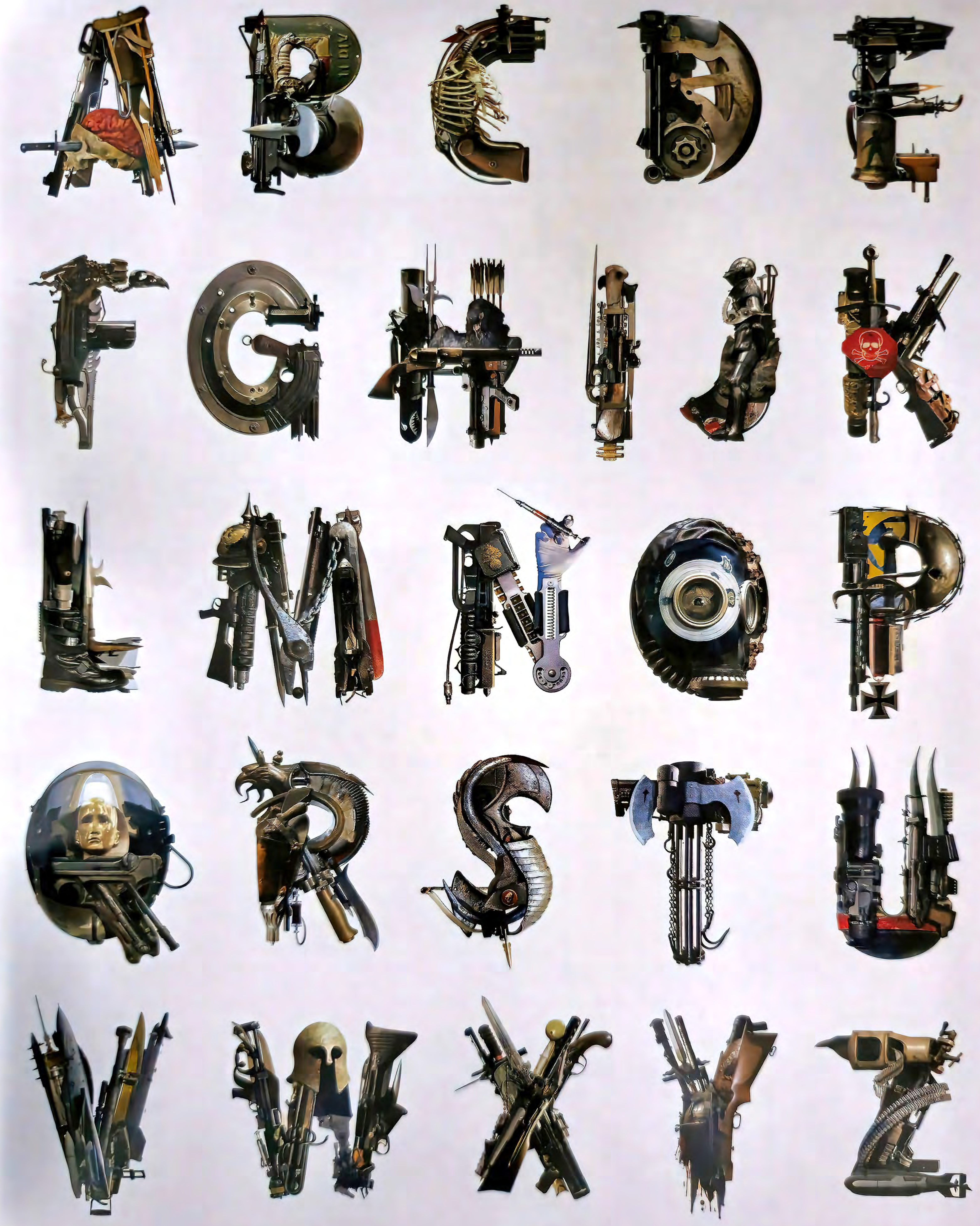
Tony Weinstock

Title: Helmet Hair *Medium:* Photoshop

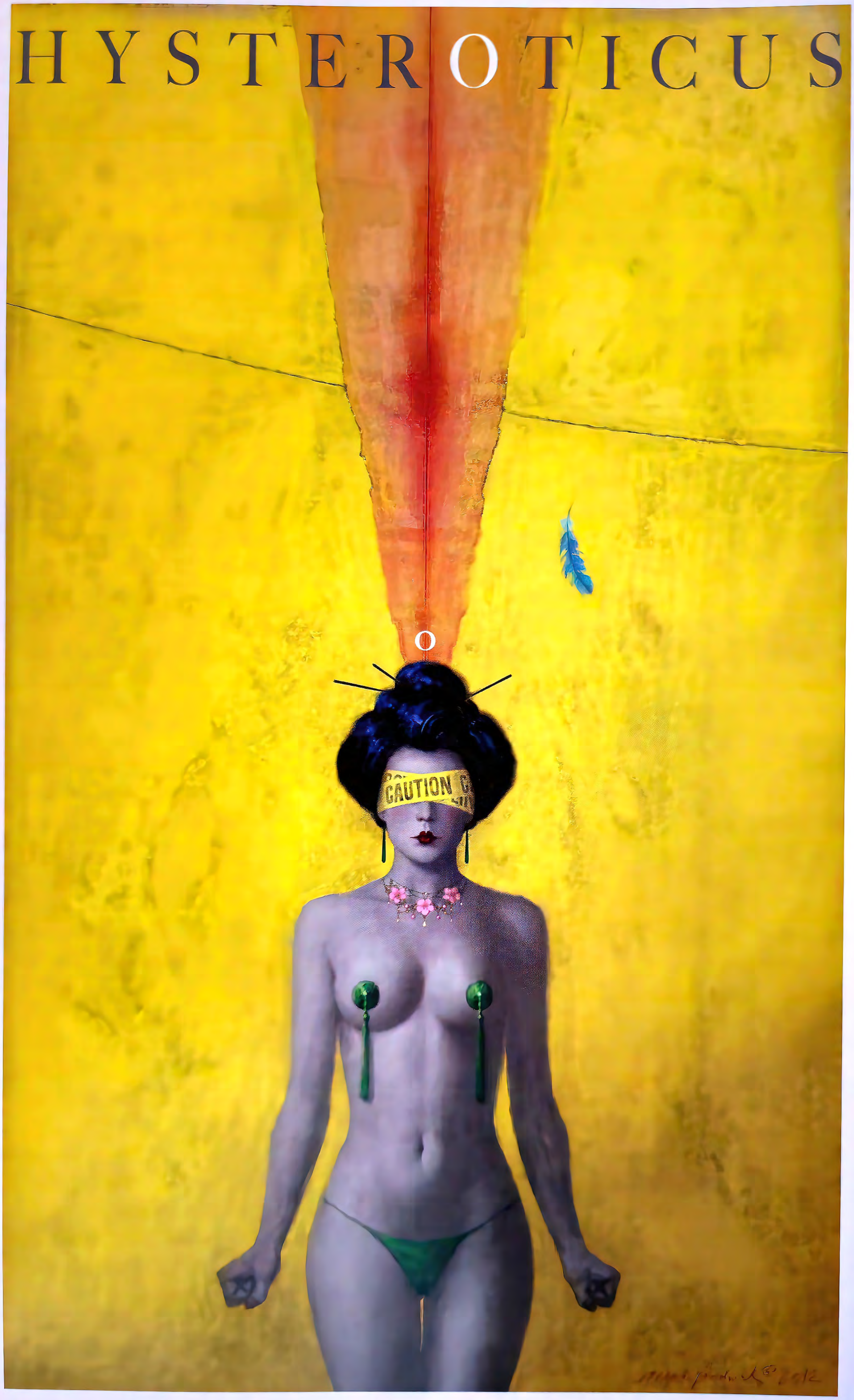


Wayne Haag

Title: Sky Burial #2 *Size:* 66"x26" *Medium:* Oil on linen



Viktor Koen
Title: Warphabet *Size:* 10"x10" (per letter) *Medium:* Digital


HYSTEROTICUS
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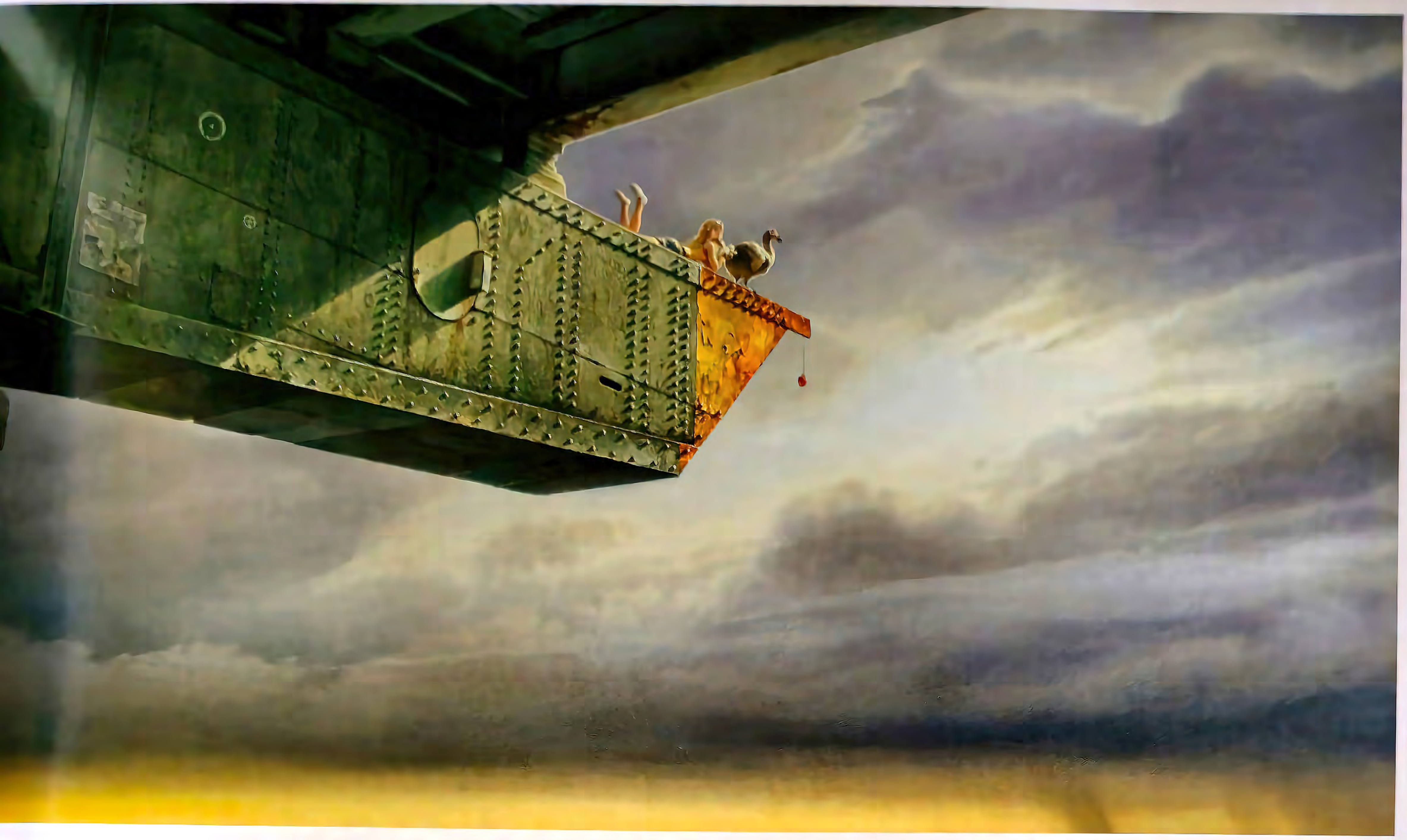
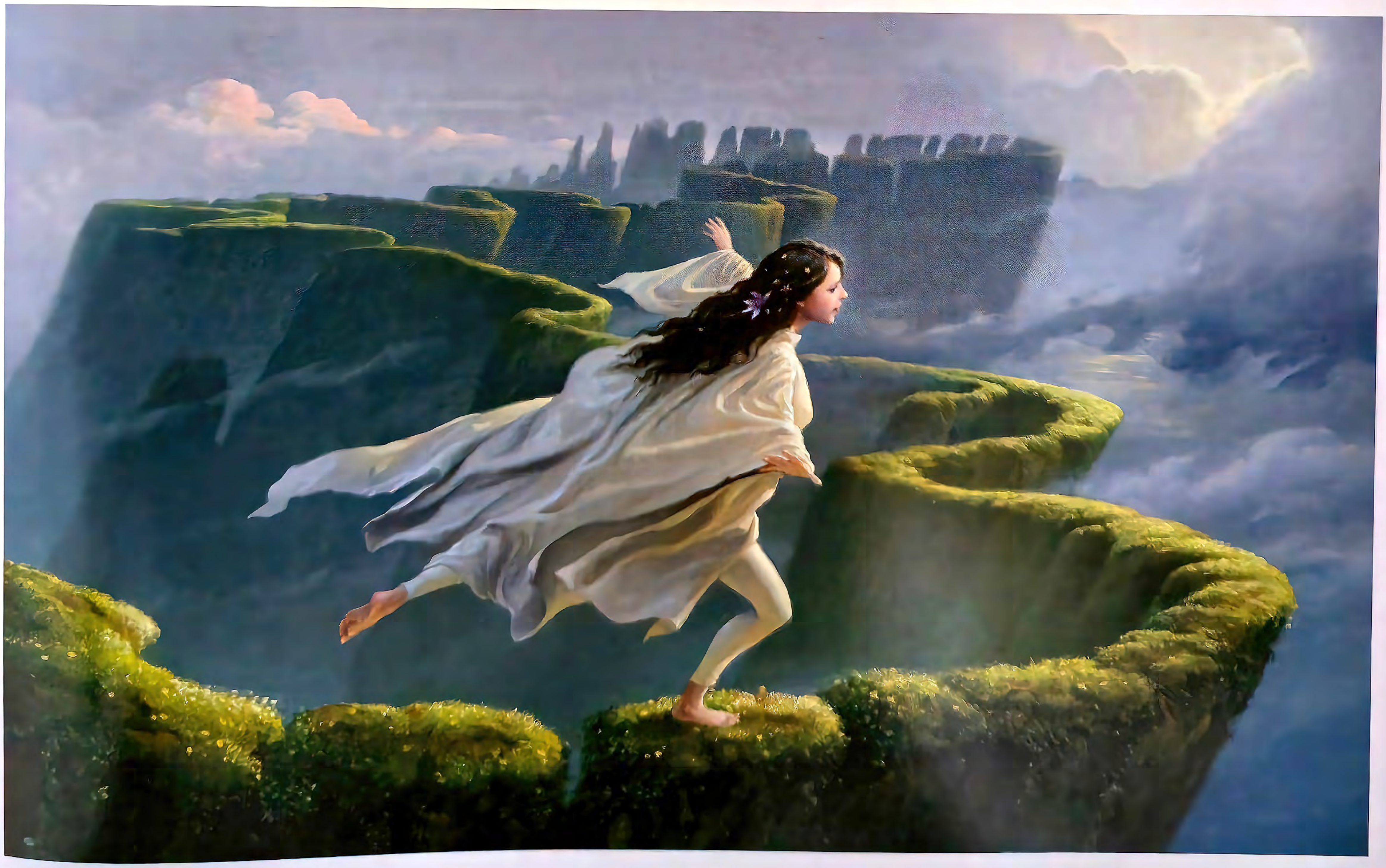
CAUTION

Jerome Podwil
Title: Hysteroticus *Size:* 26"x48" *Medium:* Oil



Michael Whelan
Client: Tree's Place Gallery *Title:* World of Light and Shadow *Size:* 36"x24" *Medium:* Acrylic on panel



Michael Whelan
Client: Tree's Place Gallery *Title:* Edgerunner *Size:* 28"x18" *Medium:* Oil on panel

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